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LITERATURE

The Amherst Papyri: being an Account of the Greek Papyri at Diddlington Hall, Norfolk.
By B. P. Grenfell and Arthur S. Hunt.
—Part I. *The Ascension of Isaiah, and other Theological Fragments.* (Frowde; Quaritch.)

THE Greek papyri owned by Lord Amherst of Hackney have, for purposes of editing, been properly divided into two sections, the first comprising the Biblical and theological fragments, and the second embracing portions of classical texts and documents of the Ptolemaic, Roman, and Byzantine periods. It is true that a joint edition of both sections might have been issued in a single volume of fair medium size, but the specializing tendency of the age renders a separation into groups almost imperative. Very few professed theologians can afford much time for the study of fresh classical and other texts, and classical specialists are, as a rule, as exclusively devoted to their own subject as theologians are to theirs. One of the advantages inherent in this system of editing is greater quickness in the production of one part or other of any given collection of material. Thus not only has the wholly distinct group of Lord Amherst's Egyptian papyri been promptly published, but important Greek fragments are in the present case made fully available to theologians, notwithstanding the various causes which may more or less delay the appearance of part ii. of the same Greek publication. Another reason for gladly welcoming the present volume is the thoroughness of treatment which the editors have bestowed on their subject. The two most important fragments are edited in a threefold form, the photographic facsimiles being accompanied by a reproduction of the originals as they stand as well as a reconstruction in modern style; and the translations, critical notes, and Greek indices at the end complete the usefulness of the work.

The foremost place in the present publication is occupied by a fragment of the 'Ascension of Isaiah,' extending from chap. ii. § 4 to chap. iv. § 4, with some

lacunæ. The papyrus is in book form, and all the extant pages, fourteen in number, are reproduced on seven out of the nine plates accompanying the letterpress. The practised judgment of the editors assigns the writing to the fifth or sixth century. As the Greek recension contained in a twelfth-century lectionary at Paris is very late, and practically represents an entirely remodelled form of the work, the new find almost amounts to the recovery of the lost original. The editors do not, however, appraise their text more highly than it deserves. Their judgment of it is on thorough critical lines. It is true that with the help of the papyrus text "it is now possible to gauge the accuracy of the Ethiopic and Latin versions," and it must also be granted that the new discovery supplies some fresh material for the discussion regarding the date of the Apocrypha. But in several other respects the text of the 'Ascension' is, in the opinion of the editors themselves, "a poor one." It is found that, apart from the ordinary scribes' errors,

"dittographies or omissions of single letters are not infrequent, and even words or clauses are sometimes missing, while in other places glosses have found their way into the text, generally with disastrous results for the sense. Several words are corrupt, especially proper names, so that it is sometimes necessary to explain the Greek by the Ethiopic or Latin translations."

This is not a very happy state of things, but the case is not an isolated one. *Mutatis mutandis*, the same or even more may be said with regard to the Hebrew text of Ecclesiasticus, which also hails from Egypt, and—though considered the genuine original by most scholars—is clearly disfigured by many corruptions and interpolations. It is really sometimes difficult to judge between a bad text and a fair translation of a good one, and some passages in the 'Ascension' will probably remain as doubtful as they were before. We should remark that the editors are careful to associate the name of Mr. C. H. Turner with the first identification of the fragment, and that they declare themselves much indebted to Prof. R. H. Charles for valuable help.

The 'Christian Hymn' which follows the 'Ascension of Isaiah' has a considerable interest of its own. The editors assign the papyrus on which it is written to the first half of the fourth century, and they think that the date of composition is not much earlier than that of the manuscript. The literary quality of the hymn is by no means very high, but its peculiar form is likely to be carefully noted by students of hymnology and the history of metre generally. The piece consists of twenty-five lines, each containing three metrically equivalent parts. The first twenty-four lines form an alphabetical acrostic, with the repetition of the same letter at the beginning of each of the three parts of a line. The editors are at a loss to account for the presence of the twenty-fifth line, "since all the letters of the alphabet from A to Ω have already been exhausted." But their attention may be directed to the analogous examples found in Psalms xxv. and xxxiv., where the alphabetical acrostic is supplemented by a line which the late Prof. De Lagarde believed to embody the

author's name. Anyhow, the twenty-fifth line of the 'Christian Hymn' can be easily explained as an imitation of the Biblical model. The metre of the hymn is shown to be very irregular; quantity and accent are in constant conflict with each other, and it is on this ground that the editors consider the composition to belong "to a period of transition when the old principles of prosody were giving way and the new ones were asserting themselves, but as yet everything was fluctuating and uncertain."

We cannot do more now than just mention the other fragments embodied in the present volume. No. III. contains three pieces: (a) a letter from Rome, assigned to the latter half of the third or the beginning of the fourth century; (b) Epistle to the Hebrews i. 1, of about the same date; (c) Genesis i. 1-5, in versions of the LXX. and Aquila, "written apparently about the time of Constantine." Nos. IV. - VIII. present fragments of Job i. and ii., Psalms v., lviii., lix., cviii., cxviii., cxxxv., cxxxviii.-cxl., and Acts ii., belonging to different periods in the fifth, sixth, and seventh centuries. No. IX. contains some small liturgical fragments written in the seventh or eighth century.

The perusal of this section of the Papyri, which is handsomely got up, has given us much pleasure, and the editors are to be congratulated on the faithful and scholarly accomplishment of their duties.

A History of Banking in the United States.
By the late John Jay Knox. (New York, Bradford Rhodes & Co.)

THIS volume contains the best description we know of banking in the United States. Conant's 'History of Modern Banks of Issue' provides a good deal of information on the subject, as does the account of the banks of the United States in the first of the four volumes published by the *Journal of Commerce and Commercial Bulletin* of New York. But the work of Mr. J. J. Knox stands on an entirely different level. It is the work of a practical banker, a man who possessed the mind of a statesman. Mr. Knox held the important office of Comptroller of the Currency from 1872 to 1884, when he resigned it to become president of the National Bank of the Republic, New York City. He won his position through ability and sheer hard work. As a banker he was eminently successful; the deposits of the institution of which he became president increased from 800,000/. to more than 3,000,000/. during the eight years of his management. As Comptroller of the Currency he made twelve reports to Congress, containing invaluable information in relation to the banks of the country. He laid the foundation of this volume in his report as Comptroller of the Currency in 1876. From that year to the end of his life Mr. Knox gradually collected all the information possible "upon every phase of banking in every State of the Union." In this labour he was assisted by many intelligent and well-informed "contributing authors." The work was left unfinished at his death in 1892, and we may congratulate Mr. Bradford Rhodes, who signs the preface, on the very able manner in which he has completed it.

The book commences with some notices of

the earliest banking systems of Europe and of the arrangements now in force there. In this part of it occurs the only error we have noticed. As this error is endorsed not unfrequently even by English writers it is no wonder that it appears here. It is contained in the following passage:—

"In the Bank of France no part of the property deposited with it is set apart for special security of the circulating notes, but in the Bank of England securities of the Government, and gold, the one a first lien on all property of the country and the other itself property, are set apart to be devoted to the sole purpose of paying the notes."

This latter statement is not correct. The letter written to the Chancellor of the Exchequer on the subject of the Act of 1844 by Mr. Freshfield, solicitor to the Bank, printed in the appendix to the Report of the Select Committee of the House of Commons on the Bank Acts, 1858, expressly states "that the provisions of the Act are not for the benefit of the note-holders, but for ascertaining the limit of issue." The value of this volume, however—and it is considerable—lies not in these passages on banking in other countries, but in the history contained in it of the banks of the United States (for many years a story of trouble and disaster) till the National Bank system—with the early days of which the name of John Knox will be imperishably connected—emerged in 1863. The laws of the separate States, each to a large extent sovereign within its own territory, permitted the existence of the "wild cat" and "red dog" currency which worked such immense mischief in many of the States of the Union, and fostered the establishment of every kind of fraudulent proceeding. Banks flourished "in inaccessible places," and though "established without banking house, furniture, or anything else," circulated "a flood of paper money with no substantial backing," the result of which could not fail to be disastrous. No man knew what the value of the paper was in which his debts might be paid. As much as 15 per cent. discount was paid on some descriptions of "money." Notes were constantly counterfeited, though the penalties for the offence were very severe. Such uncertainty prevailed that every merchant and business man had to provide himself with a periodical known as the "*Bank Note Reporter*," that he might keep informed as to the fluctuations of the bills."

Gradually, and mainly through the establishment of the National Banks, this wretched state of business was done away with. Notes ceased to circulate at a discount, and bookkeeping improved. Accounts on which "postings had not been made from eight to ten years"—a state of matters it is to be hoped at no time general—ceased to be found. The notes of the National Banks are all printed off the same plates, the name and place of the bank by which they are issued being inserted. The legal regulations required security to be deposited against the circulation, and the establishment of a "reserve in lawful money to be kept on circulating notes." Thus the "notes are of uniform value in all parts of the country." The requirement that reports of the condition of the National Banks should be made from time to time to the Comptroller of the Currency, and published in

newspapers accessible to their stockholders and depositors, is an important safeguard to the National Bank system; while the fact of the existence of this system, with all the precautions taken for the security and the redemption of the notes and the safety of the depositors, has exercised a very salutary influence not only on the National Banks, but also on all similar bodies.

Some of the banks of the United States, as was originally also the case with institutions of the sort in the United Kingdom, were established to carry on other branches of business, and are only banks incidentally. Thus the banks of Baltimore agreed, in order to obtain the privilege of doing business, to construct a road. The Manhattan Bank of New York was started as a water company, and still nominally maintains its "waterworks," a pitcher of water freshly drawn from which is stated to be always "in evidence" at the annual meeting. A somewhat parallel case in this country is that of the British Linen Company. Such beginnings, however, are uncommon. The history of successful banking is rarely accompanied by any extraordinary incident. Perhaps the most unusual advance recorded in the volume is that of 160% made in 1848 by the Trenton Banking Co. of the State of New Jersey to Prince Lucien Murat, on the security of a bracelet studded with diamonds, which had been entrusted to him to enable him to obtain the funds he needed to pay his passage to France by Hortense, Queen of Holland and mother of Louis Napoleon, whom he desired to join. Very rarely is any security of this description offered in England, but we have known a stranger who was anxious to secure the immediate payment of his cheques, and had no other security to offer, take a ring containing a brilliant from his finger and offer it to the banker to be held in evidence of his means.

To the ordinary reader this volume will be further proof of the enormous and growing resources of the United States. To the banker it will be full of special interest. It chronicles the gradual development of a sound method of business out of a chaos of the most unpromising materials. It tells of the increasing confidence of the banks in each other, which at last has permitted a system to be established among the more important of them of mutual insurance against the dangers of a run—a system essential to the security of money in a country where, as in the United States, no central bank exists to which the others can look for support in times of difficulty. This mutual insurance is provided for through the issue of Clearing House loan certificates during panics—upon "bills receivable and other good assets"—a convenience which has enabled the Associated Banks of New York to meet the difficulties of periods of pressure for fully forty years, the first issue of these certificates having been made in 1860. This arrangement presents a subject for consideration on which the English banker may ponder with advantage. The plan was extended during the panic of 1890 to Philadelphia and Boston, and doubtless was of material assistance to banks far beyond the limits of those cities, through the confidence which followed on the alarm being stayed. As the English banking system

grows and expands some similar arrangement may become advisable here.

The requirements of space will only allow of the barest outline of the contents of this interesting volume, which will amply repay close attention. It contains a general outline of the history of banking in North America from the year 1693 onwards; then a description of the "National" banking system of the "State" banks, that is, of the banks working under the laws of the separate States, and of the savings banks, and then of the position of banking in each individual State. The number of separate banks in the United States is enormous. Statistics dealing with more than nine thousand are quoted in this book; three thousand others are known to exist, but no definite knowledge is obtainable as to their condition. We should also mention that the book contains notices of the lives of many of the prominent financiers of the country, and is illustrated with the portraits of the more eminent.

Joseph Glanvill: a Study in English Thought and Letters of the Seventeenth Century. By Ferris Greenslet, Ph.D. (New York, Columbia University Press.)

DISAPPOINTMENT awaits at the outset the student of Dr. Greenslet's book, a portrait of Glanvill, for which the writer owns his obligation to Mr. Sidney Colvin, being, to employ a too often quoted phrase, "conspicuous by its absence." Portraits of the reverend author of the '*Sadducismus Triumphatus*' are not so common that one is content to forego the promised boon, the absence of which is, presumably, due to bad binding. Glanvill, whom Matthew Arnold with no very obvious justification characterized as "grave," is an interesting figure in seventeenth-century literature and polemics. To the present generation he is best known through the mention of him by the poet, to whom his '*Vanity of Dogmatizing*' supplied the material for '*The Scholar-Gipsy*.' Another work of his furnished Addison with the story on which he based his ill-starred play '*The Drummer*'; or, the '*Haunted House*,' imitated by Destouches in '*Le Tambour Nocturne*.' G. H. Lewes credited Glanvill with anticipating Hume's theory of causation; and Mr. Leslie Stephen points out in Glanvill's work some anticipations of the electric telegraph in the striking provision that "to confer at the distance of the Indies by sympathetic contrivances may be as natural to future times as to us is a literary [*sic*] correspondence." From Glanvill, too, Charles Reade seems to have taken his phrase "the devil is dead." Of late he has come once more into consideration, his book '*A Blow at Modern Sadducism*, in some Philosophical Considerations about Witchcraft, &c., better known by the title it subsequently bore of '*Sadducismus Triumphatus*,' being interesting to the increasing numbers who are agitated about ghostly phenomena. Indeed, Glanvill himself and his friend and editor Henry More, the poet and Platonist, are said by Mr. Stephen to have formed "a virtual association for psychical research."

Glanvill's experiences in the domain mentioned were not wholly satisfactory. The house of Mr. John Mompesson, of

Tedworth, was beset by John Drury, a wandering drummer whom he had punished as a vagrant. Being in league with the devil, Drury began to take his revenge on the magistrate for the penalty exacted. Mompesson's house was haunted by "invisible drummings, explosions, scrapings, scratchings, rappings, and all manner of nocturnal noises," which after a time gave way to more distressing manifestations. These, obviously the result of collusion or fraud, are of much the same nature as the noisy phenomena described in 'The Woodstock Scuffle,' printed in the year 1649, and 'The Just Devil of Woodstock,' 1660, both of them quoted in the introduction to 'Woodstock' by Scott, who founded in part on them the supernatural machinery in his novel so named. The proceedings at Tedworth caused naturally some sensation, not entirely forgotten in modern days, and Glanvill in the winter of 1662-3 visited the house for the purpose of investigation. His personal experiences were slight. Hearing, about eight o'clock in the evening, that there was a spirit in the children's apartment, Glanvill ascended

"to a chamber where 'there were two little modest Girls in the Bed, between Seven and Eleven years old as I guest.' Scratching was heard under the bolster. Glanvill thrust his hand to where it seemed to be, and it ceased altogether; he drew his hand back and it began again; he scratched seven times upon the sheet, and the thing answered with seven, five and the answer was five. All this time the little modest girls had their hands above the coverlet. There was a strange movement in a bag hanging on the wall; our worthy manfully seized it and found it empty."

His own slumbers were disturbed by violent knocking, and he demanded, "In the name of God, who is it, and what would you have?" receiving the answer, "Nothing with you." The only other personal observation he made was that in the morning his horse, hag-ridden, was in a violent sweat, and on his return journey went lame.

Concentrating from this time forward his attention upon mysterious developments of this kind, to which the nature of his early studies predisposed him, Glanvill published in 1666 'Philosophical Considerations touching Witches and Witchcraft,' most of the copies of which were consumed in the Fire of London. The fourth impression of this, issued in 1668, was entitled 'A Blow at Modern Sadducism,' &c., and was accompanied by 'An Account of the Famed Disturbance by the Drummer at the House of Mr. Mompesson.' 'Sadducismus Triumphatus' was issued posthumously in 1681, under the care of Henry More, who added to it a translation of a portion of his own 'Enchyridion Metaphysicum' and other matter by himself or Glanvill. The choice of the unfamiliar form "sadducism" may possibly be due to a study of Heywood's 'Hierarchie of the Blessed Angels,' &c., with which both Glanvill and More must have been familiar. The 'Argument' of the first book of this begins:—

A Iove Principium the Creator,
Of all that live sole Animator,
Atheisme and Saducisme disputed
Their tenents argued and refuted.

We deal principally with Glanvill as a writer on witchcraft, since as such he is

principally known. His book encountered much opposition, but his opponents were little wiser than he. The Rev. John Webster, the author of 'The Displaying of Supposed Witchcraft,' incredibly taken by John Payne Collier for the dramatist, while demonstrating the errors of Glanvill, accepts as real beings satyrs and fairies.

Though devoting a chapter to "Glanvill's Ghost Stories and Witchcraft," Dr. Greenslet is more occupied with his position in regard to the Cambridge Christian Neo-Platonists. Thoroughly to examine this involves a reconsideration of the entire progress of thought from the time of Gassendi to that of Hobbes, from whom Glanvill strongly dissented. Like many English thinkers, Glanvill was directly, though often unconsciously, influenced by the *libertins*, but the strongest influence upon him was that of Bacon. While a warm advocate of Christian doctrine, he was sceptical in his attitude, and there is little wonder that his parishioners at Bath knew not what to make of the doctrine with which he supplied them. His views and his writings secured him a fellowship of the Royal Society.

As a literary man Glanvill is more interesting than as a thinker. His prose style is remarkable for his day, and has been justly compared to that of Sir Thomas Browne. To this aspect of his powers Dr. Greenslet renders full justice, though we are not sure of his meaning when he says, "The first thing which arrests the attention here [in some passages quoted] is a characteristic all Glanvill's own, a certain clear and vigorous speed." Is it possible that "speed" is a misprint for *speech*? "Speed," in the sense that one uses the word when speaking of Homer's rapid narrative, seems hardly a suitable term here.

In the chapter on Glanvill's life and writings a curious combination of errors appears. The text says:—

"The 'Letters and Poems in Honour of the Duchess of Newcastle,' published in that year [1672], contained a contribution from him, and he is known to have been a correspondent of the amiable [!] duchess for some time previously."

A note adds, "This has not been accessible to me; fortunately, in his 'Dictionary,' art. 'Festival,' Johnson quotes a stanza of Glanvill's poem:—

Follow, ye nymphs and shepherds all,
Come celebrate this festival;
And merrily sing and sport and play,
'Tis Oriana's wedding day."

With some commiseration for a scholar to whom a book such as that mentioned, which is rare, might well be inaccessible, and with the benevolent idea of sending him the remainder of an interesting poem, we turned to the book in question. Our edition is dated 1678, and its title differs widely from that given above. We have, moreover, heard of no edition earlier than 1676, but are in no position to state that one with the date 1672 is not in existence, though unknown to most bibliographers. To our surprise no poem by Glanvill occurs in the volume, though there are no fewer than seven letters from him to the duchess, defending principally his views on witchcraft, and referring to his book, which he had sent her grace. Anxious to trace a poem of some merit by Glanvill, who is unknown,

so far as we are aware, as a poet, we turned to Johnson's 'Dictionary,' the first edition, and found the lines ascribed, not to Glanvill, but to Granville, obviously George Granville, Lord Lansdowne. The last line should be, moreover, according to Johnson,

For 'tis Oriana's nuptial day.

This curious termination to our inquiries throws grave suspicion on Dr. Greenslet's accuracy or his choice of authorities.

Glanvill was a fierce controversialist and a warm friend. Andrew Marvell, who had attacked Glanvill's friend Dr. Samuel Parker, received a letter signed J. G., and dated November 3rd, 1673, which closed with the sentence, "If thou darest publish any lie or libel against Dr. Parker, by the Eternal God I will cut thy throat." Glanvill seems to have been the first to call himself by that name. His father and his family generally styled themselves Glanville, a fact which escapes the attention of Mr. Leslie Stephen in the 'Dictionary of National Biography.' There is an inadequate index.

Geschichte der alten Rhodier. Von H. van Gelder. (The Hague, Nijhoff.)

THE author of this learned book is quite right in saying that the time has come, not, indeed, to write the history of Rhodes as an artistic historian should write it, but to catalogue the increased information which has been gathered in recent years. Even since Mr. Torr's 'Rhodes in Ancient Times' one thousand more inscriptions have turned up, and it requires a careful account of them to know how little, in our opinion, they have added to our living knowledge of the Rhodians. The usual texts found—votes of thanks and honours to Rhodian citizens—seldom contain anything of historical importance, and a thousand more or less would make little difference. Still there is a large advance in our knowledge of Rhodes, and M. van Gelder has used great learning and unwearied diligence in collecting it. Unfortunately he makes the same mistake that Mr. Torr made, and imagines that when he refers the reader to lists of inscriptions printed in the 'C.I.G.,' 'C.I.A.,' 'I.G.I.,' &c., this is a reasonable or intelligent way of writing history. Is no one to study the history of Rhodes without either buying these enormous works or adjourning to one of the few great libraries that possess them, and there reading the so-called historian, surrounded by piles of huge folios? We protest against such writing of history. The case is clear against M. van Gelder, who in his appendix giving his catalogue of inscriptions does quote a good many because they are not in the 'I.G.I.' or 'G.D.I.' But most of these very texts are either in Dittenberger's 'Sylloge' (second edition) or Michel's 'Recueil,' both books of reasonable size and cost which every scholar should have upon his shelves. If he had merely referred to these and printed all the important texts from the two collections he would surely have done a far more reasonable thing, and made his book infinitely more useful. Also, instead of congesting his texts with strings of mere references he should have printed the important texts as foot-notes to his narratives, and relegated mere references to the end of each chapter. How far Mr. Torr's bad example may have

seduced him from the right way in these matters is hard to say. The English writer's book was constantly before him, and he may have been dried up by its *lumen siccum*. M. van Gelder, however, has not made the mistake of calling his book a history except on its title-page. He knows that there is a generic difference between a history as a work of art and the mere accurate enumeration of the facts from which such a work of art is built up. Recent researches have shown that Gibbon made a very honest and careful use of his authorities, but it is not merely this conscientious labour which constitutes the greatness of Gibbon's history. The tendency of modern scholarship is to believe that learning only is required for such tasks, that accuracy is everything, and that the imagination has only a place in producing works of fiction. There can be no more fundamental mistake. Just as imagination is indispensable to any scientific discoverer, so it is also to the historian, who seeks to make men of other times and other ideas rise from oblivion and appear as real beings who have lived a real life in a real society on earth.

Regarding the book strictly as a summary of research, one finds it so accurate as very seldom to suggest a query in the margin. To quote instances of interesting and not generally known conclusions, the author dismisses as a mere popular blunder the common statement that by the declaration of Delos as a free port the dues at Rhodes fell from 1,000,000 to 150,000 drachmæ. He shows (p. 156) that only the fall from the million is expressed by the latter figure. This correction, made long since by Hultsch, has not penetrated into ordinary histories—not even into that of Mommsen, whom our author criticizes as "more brilliant than sound" in his treatment of the debates between Rhodes and Rome. Any one who studies the great man's third volume—the conflicts between the Greek world and Rome—will find this judgment verified in many instances. When Greek folly is to be exposed Livy's rhetoric often passes with Mommsen for sober history. Where there really is a piece of interesting history about the Rhodian navy and its support of Caesar in his siege at Alexandria, it is disappointing to find that M. van Gelder merely refers to the work of Hirtius, thus showing how the philological mind will not condescend to interesting narrative. He mentions elsewhere, however, as a peculiarity, that the Rhodian admirals were not captains of the ship on which they sailed, but only commanded the evolutions of the whole fleet. He might have mentioned that this has long been the practice of the English navy, and that the dual command on board our flagships does not seem to cause any practical difficulties. When speaking of the state *architect* (p. 258) he appears not to realize the importance of this office in the contemporary Egypt, where the title was applied to the Commissioner of Public Works in each province, and includes road-making and irrigation under its duties. Throughout his discussion of the titles of officers our author assumes that the composers of inscriptions always had a definite idea, and referred to a special office. Possibly, however, the use of such a word as *ἐπιμελητής* may be to describe general supervision,

as we use the phrase "officer in charge." If it be true that the *imagines* of ancestors carried in Roman funerals were borrowed from the *silver masks* of the Rhodians (p. 280) the borrowing seems very strange.

The constant use of adoption in Rhodes, which appears in the inscriptions, is to be explained by the fact that the *demes* were local, and that a man passed by adoption into a new deme if his trade or business required him to live in that deme. Hence the adopted man lost his old deme, whereas the married woman did not lose hers.

Among the few weak spots in this learned book is the enumeration, among the exports of Rhodes, of *oranges* and *citrons*. Oranges were not known in Europe till the doubling of the Cape by the Portuguese. The references to Ptolemaic history also leave something to be desired. Once Ptolemy Euergetes II. is given for Philometor, in another place he is called Ptolemy VIII.; and it was surely worth noting that in the great catalogue of Rhodian names of men, which occupies two appendices, the name Ptolemy does not once appear. This cannot possibly be pure accident, for in the neighbouring Hellenistic lands no name was more frequent. It has recently been justly inferred, from its solitary occurrence in a list of 179 soldiers' names at Thera, that this inscription must date from the reign of the first Ptolemy, before the name became popular. Possibly the shrine and worship with which this king was honoured at Rhodes implied such veneration that children might not be called by his name.

It would have been instructive, but too like the work of a mere agreeable historian, if M. van Gelder had worked out the analogies between the Rhodian island supremacy and that of Tyre and of Venice. Strong analogies there were, and no doubt similar problems would lead to similar solutions. Thus the acquisition of a "Perea" or mainland by Rhodes is parallel to the acquisition of the Morea by Venice; possibly Carthage with its *Hinterland* may at one time have served the Tyrians for a Perea. Even in our own century the Hydriote islanders, in the day of their greatness, acquired for themselves a Perea opposite their barren island. As the unpopularity of the Venetian rule is said to have aided the Turkish conquest of the Morea, so it is plain that the Rhodian merchant princes did not make themselves popular in their Perea. Caria and Lycia, so far as they owned them, were kept in subjection by the great civil servants called *ἐπιστάται*, and were frequently in revolt.

On one very interesting problem Rhodian excavations have hitherto afforded no light—the prehistoric civilization of this famous island. And yet now that we know the course of Mycenaean trade across the Southern Aegean, now that not only Hittite and Carian scripts have been found, but even two distinct systems on the clay tablets recovered by Mr. Arthur Evans at Cnossus in Crete, it seems impossible that Rhodes, on the main thoroughfare from Crete to Caria, should not contain relics of the Mycenaean age in pottery, early buildings, and even scripts. It is to be hoped that discoveries of this sort will add fresh material to M. van Gelder's careful and learned summary.

Christine de Suède et le Cardinal Azzolino: Lettres Inédites (1666-1668). Avec une Introduction et des Notes par le Baron de Bildt. (Paris, Plon, Nourrit & Cie.)

"ENDOWED with great and powerful genius, with pronounced æsthetic tendencies, intense activity, and love of domination," Gustavus Adolphus was, moreover, humane, patriotic, and loyal. But he married a Princess of Brandenburg, "a cumbersome doll," "weak and neurasthenic." Consequently, according to the flexible doctrines professed by Baron de Bildt, who has the spirit of a Lombroso, the Pallas of the North, daughter of this union, was predestined to "travel through life hard and cold, without tenderness, mercy, or patriotism, in fact a selfish neurotic," and her sole achievement was "to realize with as much heedlessness as energy that theory of the development of the Ego so dear to modern minds, who look on altruism as an old-fashioned prejudice and deny the existence of duty." Hence Christina is seen abandoning the faith for which her father died, and then offending the Church to which she succeeded by her indifference to its traditions; disdaining marriage, yet exhibiting a decided taste for "galanterie"; abdicating the throne that was her birthright in order to enjoy the freedom of a private person, yet aspiring to the kingdoms of Naples and of Poland; meddling continually in the affairs of other Governments; showing herself always ready to sell her own country provided she could get her price; and repeatedly claiming that the royalty which she had discarded still gave her the right to murder. The biographical study which precedes the far less interesting collection of letters is written in vigorous, lucid, and most attractive style. But Baron de Bildt is sometimes disposed to take the vagrant queen as seriously as she did herself. We fear that, as the pathology of madness did not excite so much interest then as now, the lady, in spite of her unusual talent and learning, "traversed Europe" less as a "living enigma" than as an object of ridicule, an incorrigible beggar, and a bore to be avoided.

No doubt Christina, who became queen, at the age of six, was by nature imbued with the inordinate vanity and self-conceit which so often attend insanity. These qualities were fostered by the unhealthy social surroundings of her childhood and the too ambitious education of her youth, of which we find such curious details in the autobiographical fragment written in her old age for the edification of the Almighty, to whom she formally dedicated it. Baron de Bildt describes how, as the great Oxenstiern instructed her in State affairs, "unrolling before the child's eyes the whole drama of the Thirty Years' War," she learnt to talk incessantly "of my victories, my defeats, my glory." Presently, when, thanks to that great Chancellor, Sweden by the Peace of Westphalia gained so large an increase of territory and influence, Christina took the credit to herself, asserting, to cite her own words, that "from the date of her majority she had made herself absolute arbiter not only of her own kingdom, but of all Europe, whose destinies appeared to hang entirely on her will." Nevertheless, she abstained from claiming

a distinction in statecraft that was undoubtedly her due, for by satisfying her instincts of generosity and dissipation at the expense of her people she increased the burden of the civil list from little more than 3 per cent. to nearly 20 per cent. on the total revenue of the kingdom, whilst by gifts of domains to her favourites she reduced the income from the State lands by more than 33 per cent. Thus did she verify her own opinion "que les femmes ne devoient jamais régner.....et c'est trahir le royaume que de permettre que la succession tombe aux filles" (Arckenholtz, 'Mém. concernant Christine,' &c., iii. 67-8). On descending the throne, June, 1654, whilst she bequeathed her debts to Sweden, she was granted the revenues derived from Pomerania and some other provinces; these were expected to yield one million francs a year. She had already conveyed abroad, in a manner more or less clandestine, Crown property, jewels, tapestries, paintings, antique statues, &c., which are valued in Arckenholtz at not less than six million francs ('Mém.,' iii. 173).

Whilst endeavouring thus to secure her financial prosperity, she established her social position in her new sphere by exchanging, as she informed the Creator, "the long and mortally hated sermons of the Lutherans" for the faith with which He Himself had inspired her, and for which she "had by nature so strong an inclination." Somewhat too highflown, perhaps, is Baron de Bildt's description of that excellent stroke of business, her public profession of the Catholic faith, November, 1655, at Innsbrück, "in the beautiful and sympathetic church of the Hofburg, where, in the centre of the bronze giants which encircle the tomb of the Emperor Maximilian, the 'last Knight,' Christina, surrounded by all the pomp and magnificence possible, found herself at that supreme moment in the midst of people who could understand her." This was not difficult, for it is recorded that the neophyte, being that same afternoon at a theatrical representation given in her honour, remarked to some of the most distinguished of the bystanders, "Gentlemen, it is only fair that you should give me a comedy as I have just treated you to a farce" (Arckenholtz, i. 401, n.). Having after a triumphal progress through Italy arrived in Rome to receive the lavish attentions of the Church, she proceeded by her want of decency and decorum to disconcert those very cardinals whom Alexander VII. in full consistory had admonished to be careful lest by their own unseemly conduct they should scandalize the gentle convert. No sooner was she lodged by the hospitality of the Duke of Parma in the Farnese Palace than her little Court presented the disreputable characteristics it retained to the day of her death. If her servants, their wages in arrears, devastated and robbed in every direction, burnt the palace doors for fuel, or cut off the draperies from the carriages of ambassadorial visitors, Count F. Santinelli, Christina's factotum, and the Marquis Monaldesco purloined plate, diamonds, and carriages. Whilst her lackeys fell out with the Papal police she embroiled herself with foreign embassies by the absurd pretensions she continually put forward for her household. For

the sake of Santinelli she not only hazarded a quarrel which filled Rome with the most injurious reports regarding her honour, but discarded the Spanish for the French faction, even though Pimentel, the representative of the former power, had when envoy to Sweden in 1652 been mainly instrumental in her conversion, had been appointed by his royal master to accompany her to Rome, and was credited with a more than Platonic enjoyment of her favour.

And now began her equally dubious, but lifelong attachment to Cardinal Azzolino, leader of the Flying Squadron, "that independent group of cardinals who aimed at liberating the Holy See from foreign influences, and who leant sometimes to the French, sometimes to the Spanish party as their interests dictated." Azzolino's guardianship relieved the Pope of much of the embarrassment caused by this disappointing recruit, whilst, if she could not be prevented from involving herself in financial difficulties, the cardinal's wisdom often rescued her from their consequences. Greedy of gain as she was, impecuniosity was her usual condition. To the difficulties in obtaining funds from Sweden were added the intricacies of Christina's dealings with her various agents, with Texeira at Hamburg, with Yllian at Antwerp, &c., the moneys advanced by them, the valuables pawned by her, the frauds of her retainers, the deceptions of alchemists. In 1656 the sale of her carriages and horses, the pledging of diamonds, and a Papal gift of 10,000 crowns alone enabled her to leave Rome. But France had scarcely received the recent protégée of Philip IV., when she was scheming to march at the head of a French army in order to wrest from him the kingdom of Naples and to instal herself as its sovereign. To interest the unenthusiastic Mazarin she promised to appoint a son of France as her successor. Her dream resulted in a large order of liveries for her people, of swords and of men's riding-boots for her own wear, and the assassination of Monaldesco. For our author believes that love had no part in that tragedy, but that the victim's offence consisted in the betrayal to the Spaniards of the queen's predatory designs, and then in imputing his own treason to Santinelli, whilst Christina's vengeance, we are told, was prompted "by that personal fear to which neurotics are peculiarly liable." But as she seems to have made no mystery of her projected campaign, was there any secret to disclose? Was she not rather actuated by that bloodthirstiness which is apparent on other occasions when her own personal safety was not imperilled? For instance, in his 'Regina Cristina in Italia' (pp. 306, 307) Claretta has an ugly story of how in her last illness her end was hastened by the rage she experienced when her orders for the decapitation of a certain Monsignor Vannini were ignored. For the rest contemporary opinion was fairly expressed in 1658, when after Christina's promotion of the plot which secured the marriage of Santinelli to the Duchessa di Ceri, whose husband he was said to have poisoned, Alexander VII. declared our heroine to be "a woman barbarous by birth, barbarous by education, filled with barbarous ideas, and possessed of a savage pride."

But she had besides that amiable trait which our author terms "a leech-like avidity." From the time when she definitely established herself in Rome money became "her unique preoccupation." In 1659, when Sweden was fighting single-handed against the empire, Poland, Denmark, and Russia, Christina, finding her financial interests affected by the war, besought the emperor for 20,000 men, who for her benefit were to despoil Sweden of Pomerania, which she promised should revert on her death to the empire. Later in life she made a somewhat similar suggestion to the Congress of Nimwegen. Scarcely less pernicious in design were her two visits to Sweden. The first was paid when the death of Charles Gustavus had just handed on the crown to his five-year-old son. Christina then claimed the free exercise of her religion and a modification of her abdication Act. These pretensions being rejected, she again urged them when in 1666 a crisis in the foreign policy of Sweden presaged a convocation of the Diet. Whilst she was once more unsuccessful, the regents became convinced of her desire to create discord in the kingdom by the aid of France. They likewise found reason to disapprove of the manner in which she was offering to farm to the highest bidder not merely the revenues, but also the administration of her domains, regardless of the welfare of the people. Though her mischievous projects relieved Rome of her presence for upwards of two years, most of that time "de chagrins et de comptes," to use her own phrase, was spent at Hamburg, for her sojourn in Sweden, when at last effected, was as brief as it was stormy.

Baron de Bildt holds that by her letters to Azzolino during this separation she shows herself "to be after all a woman": "Peut-être nous paraîtra-t-elle un peu amoindrie, mais certainement plus vivante et plus humaine." The only indications of this softer phase that one can perceive are the feminine jealousy and bitter discontent latent in her repeated assurances to the cardinal of her ardent love, and her wild endeavours to reanimate his wearied affection by endowing him with the philosopher's stone which Borri, an excommunicated necromancer, was about to discover at her expense. On the other hand, it is impossible not to admire the extraordinary mental and physical activity to which these letters testify. It is true she had few distractions. She "could find no difference between wild beasts and Germans"; she detested Hamburg; a fête she gave there ended in a hostile demonstration and bloodshed; her health was indifferent. But with her boasted versatility the approaching end of Alexander VII. aroused her anxiety—she wished him to live a little longer, else she would not be back in Rome to enjoy the election of his successor. She sent Louis XIV., through the medium of Lionne, an elaborate report of the members of the Sacred College, and various sibylline utterances on the probable result of the next Conclave, receiving in return the flattery due to one whose influence over the chief of the Flying Squadron was fully recognized. In a secret memorandum she urged her agent in Stockholm to use, in his dealings with the regents and the Senate, "the utmost dissimulation" mingled "with adroit doses of adulation,"

a policy which she forgot when she exhorted the young king "to remember who you are and who I am, and to believe that you are not born to command people of my description." Whilst haggling over the revenues to be extracted from her agents she brooded over the Eastern Question, and only awaited the Pope's command to lead a crusade against the Turk. When she became a candidate for the Polish crown his Holiness, with suitable gratitude, recommended her as "a heroine remarkable for her piety, her wisdom, and her manly courage"; whilst Azzolino declared that her sex could be no obstacle to her election, as "every one already considers the queen not only as a man, but as superior to all men." He had his reward. When Christina died in 1689 he, as her universal legatee, inherited the treasures she had accumulated in the Riario Palace. It is a pity that Baron de Biedt has not thought this admirable volume worthy of an index.

NEW NOVELS.

An Obstinate Parish. By M. L. Lord ("Sydney Christian"). (Fisher Unwin.)

THIS is, perhaps, less a novel than a "tract for the times," but from a literary point of view it is entitled to respect. The characterization is strong, and the ecclesiastical throes through which Hurstwell is put are described with as much vivacity as is consistent with the subject. The fortunes of that village, where in older and milder days a moderate High Churchmanship prevailed, are those of many a rustic parish now, when an energetic priest of the advanced Ritualist type will push his modern polemics. The clergyman who is so unattractively drawn, with his vulgar materialism, his "guild" of foolish virgins, his sexless flirtations, and his sacerdotal bumptiousness, is not, we hope, a common type of the Anglican divine. No wonder he was too much for the stomach of the old squire, who liked the Commandments over the communion table, and had a traditional affection for pews and black gowns. His daughter Sylvia, a typically sincere devotee, takes naturally to the ecclesiastical yoke of "Father" Robertson, with sad results to the lover whom she is directed to eschew; while a lady of a more earthly and passionate temperament deems the vicar's attentions personal, and in despair throws herself with a short, mad plunge into vice. For this the hero is nearly murdered by her agnostic father; but we will not tell the story.

A Breaker of Laws. By W. Pett Ridge. (Harpers.)

THE burglar who is the centre of this narrative reforms, marries, and relapses into bad habits. The story is simple, but it should increase the author's reputation. He has observation or intuition enough to make his cockneys say just what they would say, unlike many clever writers who can use the slums for purposes of pathos or the fashionable violent scenes of the day in a way which is effective, but to the close observer unreal. When writing *oratio obliqua* Mr. Pett Ridge shows a strange resemblance to Dickens's manner, which readers may or may not consider an advantage. For ourselves, we like it, for it carries things on

briskly. The young Oxford man who is trying to be good to his workmen is the only figure that seems rather a caricature. It is, however, common for our latter-day writers to be unfair to the universities, possibly because they know so little of them. The author shows a creditable restraint in scenes where an ordinary hand would have laid on the colour with unsparing thickness. Do inspectors really ask convicts for sensations to make into "copy" as they are coming out? We hope not, but much is possible nowadays.

A Master of Craft. By W. W. Jacobs. (Methuen & Co.)

THE seafaring characters familiar from Mr. Jacobs's short stories are here again in a novel, and make a successful reappearance. It seemed doubtful if they could display their ingeniously stupid tricks, their superstition, and their eye for a girl ashore to advantage in a lengthy narrative; but Mr. Jacobs's humour has triumphed, and his book can be read with pleasure straight off. Only he must not make his sailors too clever, and should remember that one is apt to over-emphasize effective points in familiar parts. We do not really believe that sailors are as slyly humorous as Mr. Jacobs represents them, but that is no matter; in this present arid world any genuine personal vein of fun is uncommon.

The World's Blackmail. By Lucas Cleeve. (White & Co.)

THIS story of the sorrows of a Californian millionaire, who, in spite of his strong common sense, is trying to buy his way into society, is a crisply written satire upon English "smart" life in these days. Lucas White, after paying thousands in every quarter, is eventually ruined by the black treachery of one Lord Tregall, whose son has married the millionaire's daughter. Tregall forges White's name to certain bills, and as the sufferer hesitates to prosecute on his daughter's account he is involved in suspicion, and for a time financially ruined. It is a miserable picture, but "smart society" is not yet a convertible term with "aristocracy." Lucas White courageously goes back to the States and makes a new pile. His aims are wider and higher on his return, and he has learnt to appreciate his old wife, his loyal son-in-law, and the perspicacious little lady novelist who has given him more honest counsel than any of his other advisers.

Jezebel. By Richard Pryce. (Hutchinson & Co.)

MR. PRYCE'S novel is set amidst rural surroundings of an attractive sort; his rural folk are also attractive; and his plot and chief characters, though they are dominated by a rather grim idea, are most attractive of all. Lord Dormoral and his wife did not get on very well together; there was a pique between them, and when he was eagerly and imperiously demanding from her a son and heir she was unlucky enough to present him with a daughter. He took a mad revenge on her by having the child christened Jezebel; and the story is largely a development of the consequences which flowed from that display of vulgar spite.

The old lord is properly punished; he loses his wife and loves his daughter, and so pays for his folly twice over. Jezebel is an excellent creature for a heroine, and far too strong-minded to be handicapped by a Christian name. Fate is a fool in her hands; she is mistress of fate, of her family, and of her friends. Mr. Pryce soon seizes his readers' attention, and does not let it go again until he has shown Jezebel triumphant.

The Image-Breakers. By Gertrude Dix. (Heinemann.)

'THE IMAGE-BREAKERS' is a tale of Anarchists and Socialists—of free life and free thought. These things go together in stories. Rosalind Dangerfield, the beautiful wife of a wealthy manufacturer, and her beautiful friend Leslie Ardent, a girl-artist who lives with her aunts in the dingy town where the capitalist "exploited" his labourers, both turn very Socialistic indeed. Nothing will satisfy them but to run away from home, leaving husband and aunts behind them. They do it more or less decently, no doubt, for Rosalind betakes herself to a House of Charity, and Leslie serves for a year as governess. But eventually they find themselves in London—no smaller place would make room for their expanding and soaring souls. The reader who follows their fortunes thus far, half amused, half satirical, may begin to fear that he has nothing before him but another viewy, garrulous, Socialistic story of half-baked theorists and fantastical communities. The fear is groundless. Miss Dix is not much of a theorist, but she is a fervid romancer. The Socialism is a background rather than an atmosphere, and the love stories of these two women, who certainly do their best to break some very respectable images, are exceptionally tender and pathetic. Whatever they may do, or want to do, one is constrained to admire them and wish them well.

Monica. By Evelyn Everett-Green. (Ward, Lock & Co.)

MISS EVELYN EVERETT-GREEN is well known as a writer of blameless novels; her work is generally brightly written and full of interest, but we must confess that 'Monica' is not one of her most successful achievements. It is a romance built up round a misunderstanding. The beautiful and haughty Lady Monica Trevlyn marries her cousin, who is also her father's heir, and is on the high road to happiness when a mischief-making aunt tells her that "Randolph had married her simply out of generosity to herself and regard for her father," and all is spoilt. Randolph has an enemy, a former admirer of the lovely Monica, and the enemy and the aunt go far to ruin the lives of the young couple. Misunderstanding and misery follow, and it is long before the tangled web is disentangled—so long, indeed, that the reader, who is in the secret all along, cannot help longing to hurry on the *dénouement*. There is no harm in the plot, although it is strange that a girl of wit like Monica should be so easily hoodwinked; but there is not much charm in the actors, who, Monica always excepted, are somewhat wooden and puppet-like, Sir Conrad being a fine specimen of the stage villain.

The Love of Two Women. By John Jones. (White & Co.)

THIS is a fairly fluent story, with many pleasant commonplaces on matters of the day, the hero, a barrister and historian, who makes his way into Parliament, being naturally in the atmosphere of busy life. Until we find the great lady to whose influence he owes his promotion making him the victim of her beauty on the impulse of a moment's passion, we have no hint of any tragedy in connexion with one of the most self-reliant of men. But this dire incident, never repeated, is enough to make the gentle wife whom he afterwards marries and tenderly loves a maniac and a murderess, to bring about his own violent death, and, of course, to bring endless remorse on the miserable Lady Constance. Elsie, the wife, is an *ingénue* hardly credible in these days, and this unreality damps our interest in her. The doleful tale is not badly managed, but we could have dispensed with the speech on Imperial Federation and the yachting itinerary in the Hebrides. *Sleet Sound*, we trust, is a printer's error.

A Modern Suburb. By R. A. Sinclair. (Gardner.)

THE ecclesiastically-minded English reader will find a curiously contrasted state of things in the sister Church of Scotland. One of the pillars of that Church in the story avers that "at present the Church is neither a fold nor a camp, but mostly like a tea-party, in which heroism, or even great moral earnestness, would be distinctly out of place..... Mere church-building and general fuss will not satisfy."

And he gives several smart portraits of his reverend brethren. The story is principally concerned with the minister who has been ordained too young, and the suburban congregation (near Glasgow) whose social scheming and bewildering hospitalities leave the unhappy man in a short time prematurely old. It is a quaint picture of village society in modern Philistia, and a Church much vulgarized since the days of Galt.

ANTIQUARIAN LITERATURE.

A Catalogue of Westminster Records in the Custody of the Vestry of St. Margaret and St. John. By John Edward Smith. (Wightman & Co.)—Few parishes can boast of so long and continuous a series of records as that of St. Margaret, Westminster. The churchwardens' accounts date from A.D. 1460, the overseers' accounts commence just a century later, whilst the vestry minutes are preserved from 1585, each series of records being carried down, with little or no break, to modern times. These form the pick of the collection, and comprise many hundreds of volumes, whilst the entire collection (irrespective of parish registers preserved in the vestry room of St. Margaret's Church), now stored in the muniment room of Westminster Town Hall, exceeds 3,000 volumes. The vestry of the joint parishes of St. Margaret and St. John are to be congratulated no less for their display of public spirit in setting forth the nature and extent of the records in their charge than for the advantage they enjoy in having in their service a vestry clerk capable of executing such a work worthily. Although entitled a catalogue, the volume produced by Mr. Smith is this and something more. He has not contented himself with displaying the title and character of each book, its number and shelf, but has enhanced the interest of his work by a

précis of the earlier portion of the more interesting records, as well as by a number of extracts, photographic reproductions, and annotations. The churchwardens' accounts from 1460 to 1610 were bound together in six volumes—lettered respectively A to F—as far back as the year 1730, a fact that speaks well for the zealous care of the churchwardens at a time when great laxity prevailed in the manner of preserving parochial records. Of such interest are these accounts that John Nichols, the antiquary and printer, published copious extracts from them in his 'Illustrations of the Manners and Expences of Antient Times in England' (ed. 1797). Mr. Smith, who in his excellent introduction frankly acknowledges "the difficulty of deciphering the various handwritings in the fifteenth and sixteenth centuries," has availed himself of Nichols's transcript, but, following the well-known advice of the learned Dr. Routh, has taken the pains to verify the extracts with the original entries, "owing to the discovery of some obvious slips." We are sorry that we cannot altogether congratulate Mr. Smith on the results of his collation. We, too, have been to some pains in comparing Mr. Smith's transcript with that of Nichols. It is clear from the photographic reproductions on pp. 35 and 39 that neither of the transcripts can claim to be literally accurate, but of the two we certainly favour the one made either by Nichols himself or by some one on his behalf. Here we at least find abbreviated Latin printed with the abbreviations, which Mr. Smith, like too many others of the present day, ignores. We cannot understand how, with Nichols's transcript before him, Mr. Smith came to print "ushers" for *rushes* and "copies" for *copis* (p. 45), or why he should prefer "coyses" to *coyses* (p. 55) for children's head-gear. But these are small matters, and we need not pursue them further. The parish of St. Margaret, Westminster, both from its situation and its associations, cannot fail to be of interest, and these extracts from its records in Mr. Smith's catalogue serve only to whet the appetite for more. One's first thought in turning over its pages is to see if anything new can be gleaned touching Caxton and the famous printer's family, but one is soon convinced that this interesting field of inquiry has been pretty well worked out. The items recorded are of the most varied character. On one page we find a note of the disbursement of sixpence "for salt to destroy the fleas in the churchwardens' pew"; and on another a record of the sum of 5*l.* 1*7s.* having been spent on "bread and wine, when the Right Honourable the Commons' House of Parliament (being 468 persons) received the communion in the parish church, 1626." The latter expenditure, by the way, might have become burdensome to the parish had it been the custom for the House of Commons to attend the communion in such large numbers frequently. The members of the House appear, however, to have been careful that the parish should not in such circumstances be a loser, for we learn from an extract printed by Nichols (but omitted by Mr. Smith) that the sum of 40*l.* was given to the parish in 1628 by the Commons "at their communicating and fast," one-half to be laid out for the poor children of the hospitals, and the other at the discretion of the churchwardens and overseers for the use of the poor of the parish. The pages teem with entries touching tapers and torches at funerals, the keeping of obits and "yere myndes," the celebration of festivals both of Church and State, and the various changes made in the ornaments and fabric of the church during the troublous times of Henry VIII. and his more immediate successors. Three inventories of the "goodes, plate, jewells, ornaments, and other things" belonging to the church at three different periods—viz., 1511, 1572, and 1614-15—have been set out in full by Mr. Smith in an appendix, and for this he has

earned the gratitude of every good antiquary. Among the numerous references to men and women of note we have only space to mention a grant of 5*l.* made by the vestry in 1628 to the famous Dr. Busby "towards enabling him to proceed bachelor of arts." The parish records of St. John's, Westminster—one of the fifty new churches erected under a statute in Queen Anne's reign—are preserved from 1729 (the end of the first year of its separate existence as a parish), and are duly catalogued by Mr. Smith, but call for no special notice here.

A Descriptive Catalogue of Ancient Deeds in the Public Record Office. Vol. III. (Eyre & Spottiswoode.)—The third instalment of the calendar—for surely it is something more than a catalogue—of private deeds which have been deposited in the royal Treasury or Chancery during many centuries reveals still more clearly the vast extent of this collection. Already upwards of 14,000 deeds have been dealt with in Series A, B, and C, which are continued in the present volume; and a new series (D) has now been attacked, dealing with the instruments preserved in the department of the Queen's Remembrancer. All these—and perhaps as many more to follow—are quite distinct, we must remember, from royal and private charters and the great store of official enrolments. Even then it is probably surpassed in bulk and importance by the collections of originals and enrolments outside of official custody. Truly this is a reckoning far beyond the ken of the twelfth-century treasurer, proud of the *numerosa multitudo* of the ancient deeds then in his custody. The new series of deeds from the Remembrancer's Office begins in the reign of Henry III., and contains many interesting documents. A comparatively small number, however, are of an early date, and amongst these are numerous bonds of Jews. A curious memorandum of a deed of enfeoffment in the time of Edward III., with a verbal instruction for re-enfeoffment to the trustees (the parish clergy) by one *in extremis*, and the punctual execution of the trust, will be found on p. 545; and an indenture in architectural terms for the rebuilding of Wycombe Church may also be noticed (p. 521). The series formerly described maintain their interest, which is, of course, extremely varied. There are many Welsh deeds here, and bonds of foreign merchants and goods pledged to tradesmen by improvident Tudor courtiers are sometimes referred to. There is also a very interesting agreement regulating the sporting rights which two neighbouring lords may exercise on the confines of their respective manors. A has the privilege of fowling on certain lands of B in return for relinquishing the right to hunt with hounds or take pheasants and partridges in a border warren, "and should A's hounds while running enter the said warren, the huntsmen are to stay at the boundary and call them off with a horn." This compromise, we learn, had been the occasion of a transfer of land before the king's justices in eyre, the said king being Henry III. The index to the work is invaluable, though not, perhaps, immaculate, any more than most productions of its kind. Readers have again to be content with surnames only, but some distinctions have been made in the case of voluminous entries.

TALES OF ADVENTURE.

In White Raiment. By William Le Queux. (White & Co.)—Such a sentence as this might occur in almost any one of Mr. Le Queux's novels:—

"In this plain narrative of facts I am concealing nothing, but placing events on record just as they occurred, without embellishment or exaggeration, in order that those who read may be made aware of the strange adventures with which a lonely man in London may meet."

These adventures involve marriage to a lady who is in a state of unconsciousness, and from whom the husband is immediately separated.

The operation of a mysterious drug or vegetable poison is accountable for most of the peculiarities of the plot, and suffices to explain a great many of the improbabilities. It is a very readable story as a whole, and maintains its interest throughout. Some of the details scarcely show the precision and accuracy which usually mark Mr. Le Queux's compositions, but this hardly affects the course of the narrative. Space does not admit of a discussion of the points in question.

We have two very dissimilar volumes of adventure by Mr. Morice Gerard, one entitled *The Man of the Moment* (Ward, Lock & Co.), and the other *The Grip of the Wolf* (Marshall & Son). Both books show a capable hand in writing, and one that has derived benefit by experience; but the element of interest is very differently apportioned between them. 'The Man of the Moment' is a story which recounts the deeds of a commonplace hero of modern days. He saves his country, he bears a charmed life, he is a person of gigantic proportions, and the Channel Fleet is placed at his disposal. Fortunately his love affairs are innocent and inoffensive. The volume is, in fact, a popular story of adventure of ephemeral interest. 'The Grip of the Wolf' offers elements of contrast, and is a capital story, better proportioned, less extravagant, and more highly finished than 'The Man of the Moment.' The time represented is not very well defined, but may be roughly indicated as the days of the Condottieri in Germany before the use of firearms. The rivalry of some free-booting barons, the storming of their castles, and their struggles to gain a land-and-castle-dowered maiden are described in simple and graphic language. Such a story has often been told before, but has rarely been better done; and the book, plain as its narrative is, may be read with genuine pleasure. Referring again to 'The Man of the Moment,' we think it will puzzle most readers to identify the city of Antoto, which is classed with those of Pekin, St. Petersburg, and Teheran.

Brothers of the Chain. By George Griffith. (White & Co.)—It were impossible to give a short account of the marvellous incidents which follow thick and fast on the escape from New Caledonia of the sinister boat's crew whose acquaintance we make in the first chapter of Mr. Griffith's volume. Personation, piracy, and murder are the ordinary occurrences in the lives of the terrible organization called the "Brotherhood of the Chain." This secret society is founded, not as others with a political motive, but by criminals for criminals, to devote large resources, originally accumulated on the foundation of a fortune made by a convict in the early days of Australian settlement, to systematic and predatory warfare upon society. The idea is developed with great thoroughness, though it is not possible to rate the writing artistically high.

A Case of Blackmail. By Charles K. Moore. (Arrowsmith.)—The extortion of money by a profligate father from his wife and daughter, the latter a young wife, is a sordid topic enough; and there is nothing in the rough fluency of the writer to grace the theme by any charms of style. Yet there is a stagey realism about the raid on the Anonymous Club, the meeting of the Primrose League, the camp at Wimbledon, and the unsavoury haunts of continental plotters in Soho, which may interest the running reader. Colclough, the ex-valet and aspiring barber, who works and lives hard in order that once a week he may figure as a respected gastronome in a fashionable eating-house, is an original figure, and, in his feeble magnanimity and courage, has an antiseptic influence on the plot.

EARLY ENGLISH LITERATURE.

Chaucer Memorial Lectures, 1900, read before the Royal Society of Literature. Edited, with an Introduction, by Percy W. Ames. (Asher.)—It was a happy thought of the Royal Society

of Literature to celebrate the five hundredth anniversary of Chaucer's death by a course of popular lectures on his life, times, and works as they appear in the light of modern criticism. The middleman is as necessary in literature as in science, and his function is the same—to gather up, co-ordinate, and present to the public the facts discovered by specialists. In literature he is necessarily a critic, since his first duty is selection and arrangement, and his prime qualification is sympathy with, and knowledge of, his subject. More especially is this demanded when our middleman is dealing with Chaucer, that rare genius who stood on the border of two literatures—medieval by his subjects and treatment, modern and romantic by his spirit. The reading of many books dealing with medieval writers has left us with at least one infallible criterion. The moment we find a reference to their "unblushing plagiarism" we know that the writer knows nothing of the medieval spirit; and when we find a comparison of Chaucer to Mr. Kipling—each of them a "transfigured man in the street"—we are not led to hope for a clearer insight into his literary merits. Fortunately, so much has been written of Chaucer that a satisfactory appreciation may be constructed by way of a cento; every beauty has been catalogued, every merit appraised. The scheme of the present series includes lectures on Chaucer's poetical contemporaries, the 'Paston Letters' as illustrative of his social conditions, the Italian influence on him, the Chaucer portraits, and a concluding lecture on his life and characteristics. Let us say at once that one of these lectures, Mr. Spielmann's, is an important contribution to Chaucerian literature, and is the sole reason why any one should trouble to possess the book. It is illustrated with half-tone blocks of the known portraits (authentic or otherwise) of the poet, and it brings out the importance of the Fairfax Murray portrait very clearly. Mr. Davey's lecture on the 'Paston Letters' is a readable account of the glimpses of social life they afford; and Mr. Imbert-Terry discourses on Gower, Langland, Occleve, and Lydgate. His information about Gower is not quite up to date, and his general right to speak with authority may be judged from the statement that "the idea of joining together entertaining narratives..... was probably derived from the East" (p. 31). Mr. Axon may be invited to remember that misprints hardly rank as mistakes (with regard to his corrections to the Globe Chaucer), and that a collection of the passages Chaucer translated from Italian writers is not a discussion of Italian influence on Chaucer; it is merely part—and a small part—of the material for it. No proof is brought forward in the lecture of influence on his form, his style, or his outlook on life—things of infinitely more importance than the fact that he admired a sonnet or a prayer to the Madonna and imitated it. Mr. Ames in his concluding lecture essays in one place the very difficult task of formulating the qualities which distinguish the English spirit in literature. For ourselves, we should have hesitated to claim "as peculiarly and essentially English" the following characteristics—"abundant good sense, freedom from morbid mysticism and superstition, hatred of cant, penetrating observation, vivid and accurate delineation of detail and graphic portraiture, rich imagination" (p. 145). No doubt, however, Mr. Ames knows best. At any rate, he may be thanked for a well-printed volume, which contains an article of real service to Chaucer students. We have found only three misprints—"feign" for *fain*, p. 10; "mora batur" for *morabatur*, p. 14; and "Ooclif" for Hockliffe, p. 33.

It is with sincere pleasure that we notice *The Romance of the Rose*, Englished and edited by F. S. Ellis, Vol. I. (Dent), a recent addition to the 'Temple Classics'—pleasure enhanced by surprise that a publisher and a public have

been found for cheap editions of 'The Golden Legend' and 'The Romance of the Rose.' Mr. Ellis has achieved in his translation a much greater measure of success than in his 'Reynard the Fox.' His versification is easier, rising often to a very high level of excellence; the translation is accurate without being literal, and conveys to the modern reader a just idea of the effect of the poem. His version suffers, of course, when compared with the Chaucerian one, but not disproportionately, especially when the need of explaining or avoiding allusions to matters well known to mediæval readers is borne in mind. We offer our hearty congratulations to Mr. Ellis on a useful and lasting piece of work, and look forward to the publication of the second volume, which will possess more intrinsic interest than the first. Satire is always more entertaining than sentiment. Mr. Ellis's suggestion as to the dramatic side of the poem calls attention to an aspect of the work often neglected.

OUR LIBRARY TABLE.

MR. JOHN MURRAY publishes a Supplement to Mr. Sydney Buxton's *Handbook to Political Questions of the Day*, which says nothing of military, naval, foreign, or South African affairs, but discusses old-age pensions, the sale of liquor to child messengers, and one or two other questions. The statement with regard to the sale of drink to children, that "in some other countries—notably America, where the age is twenty-one—and in some of our colonies, the prohibition exists," is a little slap-dash. By "America" we presume that Mr. Buxton means the United States; but the drink legislation of no two of the States is quite the same.

The Third Salisbury Administration, 1895-1900, by Mr. H. Whates, published by Messrs. Vacher & Sons, is too strictly political for us to have much to say of it, and is also, we think, a somewhat heavy production. It sums up in favour of the Government, and is apparently written with the intention of providing material for their supporters; but in spite of this it is written in many parts with impartiality and all through with general fairness. It is a sound volume from its point of view, not containing obvious error, though full, of course, of statements which would be disputed by some party politicians. We fear that while there may be those who will dip into it, it is not likely to have many regular readers. Mr. Whates says that Parliamentary oratory has no vitality, and that 'Hansard' is a rubbish heap into which it is waste of labour to dig. This is true, no doubt, in a general sense, but it applies also to Mr. Whates's book itself. There are few who, whatever the industry displayed in such a compilation, will find the perusal of its pages possible. We have tested Mr. Whates's accuracy, and the result is to his credit. He appears to be a serious-minded person, free from that flippancy which in many is produced by study of party speeches and documents on either side. His weighty, but unplayful turn of mind may be judged by his statement at the end of his account of what was done by Mr. Goschen for the fleet—that indications of approval of the increased expenditure came from the great self-governing colonies. Sir John Colomb and those who think with him would smilingly criticize this statement by adding to it the expression of their view that it was time that the colonies with their great wealth made a substantial addition to the enormous and growing cost which the navy throws upon the mother country.

It is related that in the visitors' book of an inn on the Continent some patriotic wanderer inscribed the original sentiment, "England, with all thy faults I love thee still." The next entry breathed a yet warmer piety: "I don't think England has any faults, except that Briggs' Lane in Norwich needs widening."

There spoke the true East Anglian. That "good conceit o' themselves" which Johnnie Sprot aspired to is the cardinal characteristic of the race. A little of this spirit is discernible in Mr. W. A. Dutt's exordium to the volume on *Norfolk*, written for the "County Guides" of Messrs. Dent & Co. The comparison of the Yorkshire moors to Thetford Heath, and of Killarney to Wroxham Broad, is really only such a parallel as that drawn of old by Lord Chesterfield between the Seine and Fleet Ditch. Yet it is most true that Norfolk contains, except high hills, every possible variety of scenery, and has many beauties and attractions which are absolutely her own. It seems to us that for the practical purposes of the tourist, the angler, and the cyclist this handy, prettily illustrated, and informing volume is distinctly commendable. It is clearly and elegantly printed; contains sixteen excellent itineraries, suggesting tours in what we suppose we must now call "Broadland" and "Poppyland," "In the Prince's Country," "By the Wild North Sea," and in other directions; good essays on 'Bird Life' (alas! in our experience sadly waning in the inland parts of the county), on botany, entomology, geology, and shooting and fishing in Norfolk; a list of chief places of interest, a fairly satisfactory gazetteer, and an index. There are a few errors, of course. The history is sketchy, and not always accurate. It is news to us that James I. of Scotland was a son of Robert Bruce, and that Thomas, Earl of Norfolk, was the eldest son of his father. The ancient family of Bedingfield deserved to have their name spelt right; some people care more for the old connexion of that name with Ditchingham than for the fact (also interesting) that Mr. Rider Haggard lives there now. Hackford-next-Hingham is included in the gazetteer, but the much larger Hackford-next-Reepham is not mentioned. In dealing with Reepham the fact that Hackford Church, formerly Whitwell, stands in the same churchyard as that of Reepham should not have been omitted. Of old three churches stood therein. The tomb with the cross-legged effigy does not commemorate De Herdeston, but De Kerdistone, from the neighbouring village of that name. There are several other points which might be rectified in a future edition, but not many which are of much interest to the intelligent "foreigner."

THE world has not exactly taken the Revised Version of the Bible to its bosom. It is a wonder, therefore, that no one has before suggested such an arrangement as the *Holy Bible: Two-Version Edition* (Frowde), in which the results of the revisers are marginally presented as additions to the old text where they differ from it. The system of symbols explaining these marginalia is a little elaborate, but can, no doubt, easily be mastered, while the gain in compactness is, of course, considerable over the two versions when printed side by side. The volume has also the usual marginal references, which were omitted in the Revised Version, and is wonderfully complete, even differences of roman and italic type being noted. Many will thank Mr. A. F. Buxton, to whose idea its preparation is due.

IN "The Little Library" (Methuen) Mr. E. V. Lucas introduces *Cranford* pleasantly with a sketch of the author's life and some slight criticism. He speaks of Mrs. Gaskell's face as "in conformation typically early Victorian." Is there, then, an early Victorian as well as a bicycle face? If Mrs. Gaskell's was the type, the standard of good looks was high. We wonder if our sculptors and painters would support the contention that the English face has been growing thinner and longer. A lengthening of the face has just been announced for America by a learned professor of anthropology.

Cranford Souvenirs, and other Sketches, by Beatrice L. Tollemache (Rivingtons), has given Mr. Lucas some of his material about Mrs.

Gaskell's characters. The author writes pleasantly on some notable people whom the latest generation of readers may be glad to hear about. Her 'Fables' and other trifles seem hardly worth reproduction.—Another volume of short articles is *Non Sequitur*, by M. E. Coleridge (Nisbet & Co.), who is growing familiar as a purveyor of the half-literary, half-general notes which fill up corners in magazines, and often irritate one by their casual insufficiency. Even before they have quite finished running in that quarter the things that make up the pages before us must be hurried into a book, to be devoured, presumably, by an eager public, in one case twice in one month. The popularity of this sort of writing is rather depressing. Loose English on one page, something a classic said better on the next, trite reflections on a third which many book-lovers made ten seasons ago and kept to themselves—such things are really not worth reprinting. A personal touch of style and humour, of gaiety (if that is possible in England), a gift for seeing what others cannot, at least for noting what really is notable, are needful for this kind of article. Two or three people do it excellently, but they do not republish their *causerie*; they know that it is good talk, effective, but evanescent. Miss Coleridge is interesting in personal reminiscence, but her equipment is not sufficient to make her more general articles palatable. We even prefer the conscientious malevolence of the modern biographer to invertebrate commonplace or amateur gush about art and other things. We had noted much for dissent, but to write these things out would be to break a butterfly upon a wheel. And the point is that half the butterfly's charm is its ephemeral character. Let it flit on its casual line across the pages of a magazine; we do not care to see it again so soon pinned between the boards of a book as a thing to keep.

READERS may make the acquaintance for the sum of sixpence of such different heroines as *Marcella* (Newnes) and *The Carissima* (Methuen). Neither book is so well printed as some that have been issued at this small price.

THE learned leisure of Mr. Justice Willis has been effectively employed on *Thomson's Winter* (Bartlett & Co.). A reproduction of the first edition of the poem is given, and it is shown that previous authorities, including the 'Dictionary of National Biography,' are inaccurate. It is doubtful if our young men and women will find Thomson lively enough for them to study in an age in which virtue itself takes sensational forms, but the other object of this publication, the elimination of errors of text and fact as regards the poet, is sufficient alone to justify its appearance. The modern texts of our English poets are too full of casual printing; it will be something of a scandal if it can be said that an English classic is that which is not only constantly misquoted, but as often as not misprinted too.

MESSRS. SONNENSCHNEN have done well in publishing an English translation of *The Women of the Renaissance*, by R. de Maulde la Clavière, which we have already praised in its French form. English can seldom preserve the French grace and light ironical touch which make even erudition easy to read, but Mr. G. H. Ely has translated his narrative capably. For students the English edition cannot vie with the original, as it does not contain the greater part of the references to authorities and the complete bibliography which every serious scholar desires to find in a book of research.

A History of Norway. By H. H. Boyesen. With a New Chapter on the Recent History of Norway by C. F. Keary. (Fisher Unwin).—The late Prof. Boyesen's 'History of Norway' is already twenty years old, and practically obsolete. To include it, therefore, in a series which can be of but little use unless it is quite up to date is to be deprecated. A glance at the

bibliography attached to the book shows, moreover, that none of the latest Scandinavian books on this subject has been consulted. Apparently the publisher has not thought it worth his while to have a fresh history of Norway written (although such a work on modern lines is much wanted), and has therefore utilized an essentially old-fashioned and inaccurate work to save expense. We may add that the book bristles with blunders which a very perfunctory revision would have been sufficient to remove, e.g. (p. 495), the date of the Kalmar war is given as 1511-13; it should, of course, have been 1611-13. It was but a poor compliment to invite Mr. C. F. Keary to contribute a supplementary chapter to such a haphazard volume; but, as might have been expected, he has done his part of the work excellently well.

WE have on our table *The Riddle of the Universe*, by E. Haeckel, translated by J. McCabe (Watts & Co.),—*The Struggle for Success*, by A. Stodart-Walker (Grant Richards),—*Progressive Course of Chemistry for Junior Classes*, by T. Varley (Black),—*A Brief History of Mathematics*, an authorized translation of Dr. Karl Fink's 'Geschichte der Elementar-Mathematik,' by W. W. Beman and D. E. Smith (Kegan Paul),—*Economic Crises*, by E. D. Jones (Macmillan),—*American Journal of Archaeology*, Second Series, Vol. IV, No. I. (Macmillan),—*History of the Theory of Sovereignty since Rousseau*, by C. E. Merriam (King & Son),—*New Lands*, by H. R. Mill (Griffin),—*Colonial Immigration Laws*, by E. E. Proper (King & Son),—*Diamond Drilling for Gold and other Minerals*, by G. A. Denny (Lockwood),—*India Rubber, Gutta-percha, and Balata*, by W. T. Brannet (Sampson Low),—*Hints on Hockey*, by Frank de Lisle Solbé (Blackwood),—*The Order of Isis*, by J. Bagnall-Stubbis (Skeffington),—*A Poor Buffer*, by H. Savile (Sonnenschein),—*A Twofold Silence*, by E. Hughes (Simpkin),—*A Twentieth-Century Parson*, by the Rev. E. H. Sugden (Skeffington),—*Left to Themselves*, by E. M. Green (Wells Gardner),—*Hints from Baden-Powell: a Book for Brigade Boys*, by the Rev. R. L. Bellamy (Gale & Polden),—*Poems of Life and Work*, by R. H. Calder (A. Gardner),—*Thy Kingdom Come, Sermons*, by the Rev. T. L. Williams (Wells Gardner),—*and Life and Times of Donald Cargill*, by the Rev. W. H. Carslaw (A. Gardner). Among New Editions we have *A Manual of Ethics*, by J. S. Mackenzie (Clive),—*The Anatomy of Misery*, by J. C. Kenworthy (Simpkin),—*Joy, and other Poems*, by D. Dandridge (Putnam),—*The Reformation Settlement*, by the Rev. M. MacColl, D.D. (Longmans),—*One Thousand Objects for the Microscope*, by M. C. Cooke (Warne),—*and The Ivory Queen*, by N. Hurst (Milne).

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DR. ARTHUR WALKER.

To Dr. Arthur de Noé Walker, who died on October 2nd, aged eighty, is owing the preservation of some interesting relics of Robert Burns and Walter Savage Landor. Burns was the friend of Dr. Walker's grandmother, Mrs. Walter Riddell, whose family retained a number of letters from the poet, all of which have been printed by his biographers, together with copies of some of his poems written out for Mrs. Riddell's delectation. Landor was Dr. Walker's friend and correspondent for many years; and he gave him his cedar-wood writing-desk, containing among other things a miniature of Ianthe and a lock of Rose Aylmer's hair, the identical tress of which Landor must have written the lines:—

Beautiful spoils, borne off from vanquish'd Death,
 Upon my heart's high altar shall you lie,
 Moved but by only one adorer's breath,
 Retaining youth, rewarding constancy.

The portrait of Ianthe, otherwise Sophia Jane Swift, may have suggested another love poem:

I sadden while I view again
 Smiles that for me the Graces wreath'd;
 Sure my last kiss those lips retain
 And breathe the very vow I breath'd.

Together with these touching mementos, the desk preserved by Dr. Walker contained a number of letters and papers, most of which have recently been published. Mrs. Browning was another of his friends, and not very long before his death he recalled the remark she once made to him that Shakspeare is "a second inspiration." The name of "The Chevalier Arthur de Noé Walker" appears in the Catalogue of the Uffizi Gallery at Florence as donor of a 'Leda' by Tintoretto; 'The Virgin of the Snows,' by Guido Reni; and a 'Job,' by Salvator Rosa. Dr. Walker was formerly an officer in the Madras army, and he served as a volunteer surgeon in the Crimea. As a physician he practised the methods of Count Mattei, and was often consulted by persons of the first rank. Apart from his professional skill, however, his wide knowledge of Italian art and literature, his varied experience of military and political life, and his reminiscences of the men of action and letters he had known could not fail to impress those who were privileged to enjoy his friendship. Of late years, however, he had lived much in retirement, and his loss, perhaps, will be most widely regretted by the humbler recipients of his private charities. The name De Noé, it may be added, was that of his godfather, Count de Noé, father of the French caricaturist "Cham."

S. W.

THE LIBRARY ASSOCIATION AT BRISTOL.

II.

THE proceedings were resumed on Thursday morning, September 27th, when the Council presented their annual report, which stated that the Fellows and members numbered 577, compared with 582 last year. The death roll included Sir Henry Tate, founder of the Tate Art Gallery and of public libraries at Lambeth and Streatham; Mr. J. D. Mullins, who had occupied a prominent position as librarian of the Birmingham public libraries for upwards of thirty years; Mr. T. G. Rylands, Mr. H. S. Ashbee, and Mr. F. C. Mathieson, well-known book collectors; and Mr. E. C. F. Day, a young member, one of the first to join the City Imperial Volunteers, who had died at Johannesburg. The twenty-second annual meeting, held at Manchester in 1899, was highly successful. From the library authorities of Plymouth and Devonport the Association had received an invitation to meet at Plymouth in 1901; and a proposition that the meeting of 1902 should take place at Oxford had met with the cordial approval of Mr. E. W. B. Nicholson, Bodley's Librarian. The usual monthly meetings had been held in London during the year and papers read. At the February meeting the question of local records had been discussed,

and it was formally decided that the municipal public library authorities of each locality were the natural and best custodians of such documents. At the March meeting the subject of the methods of collecting, arranging, and cataloguing local topography had been referred to the Council for report. An innovation in the practice of holding monthly meetings was contemplated, and it was proposed to hold them not exclusively in London, but at different provincial library centres. An alteration in the by-laws with reference to special general meetings was recommended. The *Library Association Record* had appeared regularly under the editorship of Mr. H. Guppy. A new edition of the *Year-Book* had been issued by Mr. Frank Pacy, hon. secretary, and a committee had been appointed to draft a new set of cataloguing rules. The Public Libraries Acts had been adopted in about twenty places within the last twelve months. The Association's Public Libraries Bill had been a second time introduced by Lord Windsor, and had passed, in amended and reduced form, a third reading in the House of Lords. Lord Balcarras had taken charge of the Bill in the Commons, but the second reading had not been secured. The Council and the Legislation Committee would not relax their efforts to secure desirable alterations in the law. The Council hoped that it would be possible in redrafting the Bill to insert a clause to confer on the districts in Ireland constituted by the last Local Government Act for Ireland powers in regard to levying library rates identical with those possessed by parishes in England and Wales and Scotland. In 1899 the Council, having regard to the anomalies prevailing in the assessment of public libraries to rates and taxes, had applied to be heard before the Royal Commission on Local Taxation. Lord Burleigh, the Chairman of the Commission, expressed an opinion that it would be better that the views of the Association should be conveyed in writing, and statements had been submitted to the Commission. A memorandum on the subject had been published in the *Library Association Year-Book*. Upon the resolution of a monthly meeting the Council had presented a petition to the House of Commons, praying that the British Museum Bill, which proposed to sanction the placing of files of local newspapers in the custody of local authorities, and to give power to the Trustees, under approval by the Treasury, to destroy certain useless printed matter, should be referred to a select committee, before which the Association would have asked to give evidence. The measure had, however, met with much opposition, and had been withdrawn. The Council were glad to call attention to the very useful work carried on by their Education Committee. Practical steps had been taken to form and maintain a library. The success of the American Library Association meeting at Montreal and the well-attended conferences of bibliographers and librarians at Paris had afforded evidence of increasing public interest in the welfare and efficient administration of libraries. The balance-sheet and accounts of the hon. treasurer (Mr. H. R. Tedder) showed that the financial affairs of the Association were in a satisfactory condition. Reports were also submitted from the North-Western branch, the North-Midland, and the Birmingham and District Library Associations. Papers on the 'Principles of Dictionary Subject-Cataloguing in Scientific and Technical Libraries,' by Mr. E. W. Hulme (Patent Office, London); on 'Dictionary v. Classified Catalogues for Lending Libraries,' by Mr. W. E. Doubleday (Hampstead) and Mr. J. Henry Quinn (Chelsea); on 'The Risk of contracting Infectious Diseases by the Use of Public Library Books,' by Mr. J. Y. W. MacAlister and Dr. W. G. Savage, who considered that there was no ground for fear, and on other subjects, had to be taken as read on account of

excursions and similar attractions. The members having expressed their satisfaction in votes of thanks to the local committee and others who had worked to make the meeting socially agreeable, the business part of the proceedings terminated. The members were entertained at lunch by the Lord Mayor and the High Sheriff of Bristol, and in the afternoon they visited the Cathedral, the Lord Mayor's Chapel, the Central Library, St. Peter's Hospital, and Avonmouth Dock. The annual dinner took place in the evening.

On Friday, September 28th, three special excursions were arranged for Wells and Cheddar, Frome and Longleat, and Weston-super-Mare and Tyntesfield, the residence of Mr. Anthony Gibbs.

The twenty-third annual meeting of the Library Association was not surpassed by any previous gathering in the geniality of the reception it met with at Bristol as well as at Bath, and the useful work it did. A marked feature was the admirable organization of all the local arrangements under the personal direction of a large and influential committee, whose chairman was Mr. Alderman F. F. Fox, treasurer Mr. J. W. Arrowsmith, and secretaries Mr. Norris Mathews and Mr. L. A. Taylor.

RATISBONNE AND VICAIRE.

It is not often that two distinguished poets die on the same day and happen to be buried at the same hour. Such, however, was the case with Louis Ratisbonne and Gabriel Vicaire, both of whom, the one full of years and the other in the prime of life, died in Paris on the 24th ult. Ratisbonne, whose death has already been briefly recorded in the *Athenæum*, was born at Strasbourg on July 29th, 1827, and had long been a well-known figure in French literature. His striking Hebraic face and long white beard were, until the infirmities of age curtailed his walks, familiar to most Parisians. He was the most consummate writer of poetry for children whom France has perhaps yet produced. His life, as I have said, was full of years, and, it may be added, was also full of work. To the *Débats*, as has been noted, he contributed hundreds of literary and other articles almost as good in quality as those which have secured a lasting fame for writers like Jules Janin. It was, I presume, in the *Débats* that the essays which form the two delightful volumes, 'Morts et Vivants,' 1860, and 'Auteurs et Livres,' 1868, first appeared; in the former of these volumes there is a noteworthy essay on Charlotte Brontë and 'Jane Eyre,' under the title of 'Un Roman Anglais,' a paper which was written in January, 1856. Ratisbonne's most scholarly work was his translation of Dante, of which the 'Inferno' appeared in 1859, and was crowned by the Académie; but 'The Divine Comedy' "ne sera jamais lue par la foule française," and there are other and perhaps more acceptable translations of the great Italian classic. If Ratisbonne's fame had only this translation to support it, he would have been long since forgotten. It is as the writer of verse for children that he will live in French literature, although it is true that verse in this medium is seldom poetry of the highest order. In what he himself entitles "littérature enfantine" in an essay written in 1859, and included in 'Morts et Vivants,' Ratisbonne always took the keenest interest. For many years, under the pseudonym of "Trim," he contributed to various "albums" verses which have amused countless children. His most popular book, 'La Comédie Enfantine,' appeared about 1861 (or 1860), and by 1863 it had run into a fourth edition; it is illustrated with vignettes by Gobert and Froment, and, like the Dante, this was also crowned by the Académie. In 1862 he published 'Dernières Scènes de la Comédie Enfantine'; and his other works of the same genre included 'Les Figures Jeunes,' 1866, and 'Les

Petits Hommes et les Petites Femmes,' 1868. Ratisbonne in France, like R. L. Stevenson and "Lewis Carroll" in England, proved that insipidity was not a necessary element in the intellectual regimen of children. The majority of books for children, in France as in England, are obviously "written down" to a certain level, and the people who write them have either no children of their own or do not understand child-life, so that they are comparative failures. M. Ratisbonne also wrote a drama in verse on the subject of Hero and Leander which had a considerable success, and his son-in-law, M. Tréfeu, is seeing through the press a new work, 'Les Grandes Ombres,' also a book of poetry. Through the influence of Thiers, Ratisbonne was appointed librarian at Fontainebleau, where he succeeded Octave Feuillet, and later on he was transferred to the Palais du Luxembourg.

Gabriel Vicaire was born at Belfort in 1848, and his childhood was passed in Bresse and in Bugey. He studied law and became an *avocat*. His first book was entitled 'Émaux Bressans,' and appears to have achieved a success which was not advantageous to the profession he had adopted. The 'Émaux Bressans,' according to one of his critics, reveal the spirit "d'un campagnard joyeux, aimant les belles filles et les bons compagnons, la table bien servie, l'odeur des bonnes pipes, après les longs repas." In the four or five other volumes which he published—'L'Heure Enchantée,' 'Les Délégations d'Adoré Floupette,' 'La Légende de Saint Nicolas,' &c.—Vicaire found his inspiration in the Paris of Montmartre and in the fields of Bresse. Among his admirers were Verlaine, F. Sarcey, A. France, and other eminent writers, some of whom rendered him full homage in various reviews and journals. His most recent books of poems were 'Au Bois Joli' (1894) and 'Le Clos des Fées' (1898). In collaboration with M. Jules Truffier he wrote two dramatic pieces, one of which, 'Fleurs d'Avril,' secured a considerable success at the Odéon. In collaboration with M. Paul Delair he was responsible for 'L'Impératrice de Rome,' a drama in verse. His most important prose work with which I am acquainted—it is possibly his only literary essay of note—is the very long introduction which he wrote for M. C. Guillon's collection of 'Chansons Populaires de l'Ain' (1883), in which he controverted Wolf's theory in 'Altfranzösische Volkslieder' (1831): "Aucun peuple n'est aussi riche en chansons et en même temps aussi pauvre en chansons vraiment populaires que le peuple français." It may be added that Vicaire was a Chevalier of the Legion of Honour, and that his remains will rest at Ambérieu (Ain), in the cemetery which he has himself "si délicieusement rendu populaire." W. ROBERTS.

THE COMING PUBLISHING SEASON.

MESSRS. LUZAC & Co. will publish in their "Semitic Texts and Translations Series": Vol. III., The Letters and Inscriptions of Hammurabi: Part II. Babylonian Texts (continued), and Vol. VIII., English translations of the above, and of Part I. Vol. II., both by L. W. King; Vol. IX., The Histories of Rabban Hormizd and Rabban Bar Idtā, Part I. Syriac Texts, and Vol. X., English translations of the above, both by E. A. Wallis Budge.—Elements of Siamese Grammar, with Appendix, by O. Frankfurter.—Arabic Manual: A Colloquial Handbook in the Syrian Dialect, by F. E. Crow.—A History of the Bahmani Dynasty, by Major J. Stuart King.—Egyptian Calendar for the Koptic Year 1617 (1900–1901), by R. L. N. Michell.—Dawlatshah's Tadhkiratu 'Sh-Shu'arā, edited in Persian by E. G. Browne, and Ibn Wallad, the Kitāb al-Makṣin wa'l-mamdūd, lexicographical treatise in Arabic, edited by P. Brönnle.

Mr. John Long's autumn announcements include: The Realization of Justus Moran, by F. Carrel.—The Way Out, by G. B. Burgin,—

I'd Crowns Resign, by J. MacLaren Cobban,—Men of Marlowe's, by Mrs. H. Dudeney,—Yolande the Parisienne, by Lucas Cleeve,—The Strength of Straw, by Esmé Stuart,—The Ivory Bride, by T. Pinkerton,—The Luck of a Lowland Laddie, by May Crommelin,—A Traitor in London, by Fergus Hume,—Jean Keir of Craig-neil, by Sarah Tytler,—The Malice of Grace Wentworth, by R. H. Heppenstall,—Friendship and Folly, by Maria L. Pool,—Straight Shoes, by G. G. Chatterton,—new editions of Father Anthony and other novels,—Happiness: its Pursuit and Attainment, by the Rev. W. J. Kelly,—and Glimpses from Wonderland, by John Ingold.

THE ROYAL HISTORICAL SOCIETY'S NEW PUBLICATIONS.

THE publications of the old Camden Society, which have been continued since 1897 as the Camden Series of the Royal Historical Society, are now entering upon a third series. The preceding series, however, is not yet complete, for two volumes are still in the press. These will bring to a conclusion the voluminous and important collections of private and official correspondence of the Commonwealth and Restoration periods known respectively as the Clarke and Nicholas Papers. In all, therefore, the new series of the Camden publications will number 64 volumes as against 105 of the old series, many of which, however, are little more than tracts. Of the sixty-four volumes referred to, we notice that the last six appear under the auspices of the Royal Historical Society. These, in addition to the first two volumes of the third series and four stout volumes of *Transactions*, certainly represent three busy years for a royal society which cannot, necessarily, regard the publication of historical texts as the sole end of its existence.

The third series of the famous Camden publications makes a fair beginning with Mr. H. E. Malden's edition of the 'Cely Papers.' These are apparently part of a once extensive collection of the business correspondence of certain merchants of the Staple at the end of the fifteenth century, which may have found its way into the chests of the Masters in Chancery in the course of family litigation. Incomplete as it is, however, this correspondence throws a great deal of light upon the history of the English wool trade, including that of the Staple itself, and to some extent of the Customs Revenue of the Crown. In several respects these family newsletters remind us strongly of the Paston Letters, and from this point of view they are likely to prove of more general interest than would seem to be promised by the financial calculations and business terms with which the text abounds. Mr. Malden has developed the political and social references which may be found amongst these dry statistics with much skill in his introduction, but he has perhaps scarcely done full justice to the value of the correspondence as materials for the history of the wool trade. These letters are very properly presented to the reader in the original spelling, but, unfortunately, without modern punctuation or uniformity of capital letters, although it is true that this has not yet become a general system in this country. The spelling is certainly remarkable, and sometimes positively ingenious, as, for instance, "Sent Tolowys Scryssche" for "St. Olave's Church." In addition to a lengthy historical introduction the editor is responsible for some useful foot-notes in which persons and places are identified. These are also brought together under their various spellings in the index, and there is a valuable appendix, giving the probable identifications of coins and trade marks.

The first volume of the official and semi-official correspondence of the Earl of Buckinghamshire as British Ambassador to St. Petersburg between the years 1762 and 1765 possesses a peculiar value, apart from the interest attach-

ing to the foreign policy of Russia during this period. It is well known that, with possibly one exception, the contents of the archives of English legations are not preserved in official custody before the beginning of the present century. Where they have been made available—as, for instance, in the case of the Auckland MSS. in the British Museum—these supplementary State Papers have proved to be of considerable value, apart from the fact that the drafts of out-letters in the official series are not always preserved. Mrs. D'Arcy Collyer has had access to the family papers at Blickling, and has made good use of her opportunity in the interests of the Royal Historical Society. Incidentally we learn that the elaborate historical introduction to the documents printed in this and the forthcoming volume of the Buckinghamshire correspondence forms the sequel to a paper on the diplomatic intercourse between England and Russia during the first half of the last century, which will shortly appear in the new volume of the Society's *Transactions*. Whether they agree or not with all Mrs. D'Arcy Collyer's views upon the state of Northern Europe during the crisis of the Seven Years' War and the ministry of Lord Bute, the readers of this volume will probably admit that she has performed her editorial duties with much judgment and learning. The Earl of Buckinghamshire was scarcely a diplomatist to be compared with the giants of a former official generation, but he was a man of culture and wide sympathies, and he made good use of his undoubted popularity with Russian statesmen by transmitting copies of a number of very instructive documents to his Government. None of these, however, appears to be so important as a paper of an earlier date, which is printed in an appendix to this volume for the purpose of illustrating certain passages in the editor's introduction. This is the curious *Système* presented by the Chancellor Bestucheff to the Tsarina Elizabeth in 1744, which is probably new, though similar memoranda presented by the Russian Chancellor on other occasions have been preserved. It throws much light on the foreign policy of Russia at a critical moment, and Mrs. D'Arcy Collyer has certainly done well to print it here.

THE ORIGIN OF "DUDE."

THE word *dude*, as applied to a fop or exquisite, came suddenly into use about 1882-3, and all that we learn from the dictionaries is that its actual origin is not recorded. The 'Century Dictionary' says that it "perhaps originated in London, England," whilst the 'New English Dictionary' expresses the more general belief that it came into vogue in New York about the beginning of 1883.

Considering the number of German immigrants into the United States, we should naturally suspect it to have been suggested by some German dialect. The problem of its origin does not seem to be difficult. It can hardly be other than an abbreviated form of *duden-dop*, a block-head, a common term of depreciation in many parts.

The Bremen 'Wörterbuch' gives us: "*Dudel-dop, Duden-dop, Duden-kop*, ein Hahnrey, ein einfältiger Mensch, eine Schlafmütze, der alles mit sich anfangen lässt." Lubben gives it under the form *dudendop* only. Schambach has the adj. *duddig*, "dumm, stumpfsinnig, schläfrig," and the allied sb. *duddigheit*; also the verb *dudden*, with its frequentative *duddern*, which he says is East Friesic; and accordingly Koolman gives the E. Friesic *dudden*, frequentative *duddern*, "betäubt sein, träumen, duseln"; whence the sbs. *dudde-kop, dud-kop, duddo-lap*, &c. Calisch's Dutch dictionary has *dodderig, drowsy*. It thus appears that *dude* may almost equally well have been suggested by the adj. *duddig, drowsy*, or by the verb *dudden*; but the abbreviation of the

ready-made sb. *duden-dop* or *dud-kop* perhaps gives the simplest solution. In any case, we can go back to the O. Friesic *dud*, occurring in the compound sb. *dud-slek*, which meant a stunning blow, such as dazes the receiver of it.

Even the Germanic root may be guessed at. Kluge, s.v. 'Tod,' refers the G. *Tod, E. death, Goth. dauþus*, to a Germanic root *dau-*. It seems to me that *dud-* (in *dud-slek*) is due to the weak grade *du-* of the same root. That it had such a grade seems to appear from the Icel. *dodi*, deadness, insensibility, *dodna*, to become insensible. This explains *dud-slek* at once as being a blow that renders one insensible, whence *dudden*, to be amazed or torpid.

Hence, further, I would explain the variation of the *t* and *d* in the E. Fries. *dudjen, dutjen*, to bemuse, amaze, Du. *dodderig, drowsy, dutten*, to doze, to dote, by the supposition that they rest upon a Germanic form *duth-*, which is merely the weaker grade of that seen in Goth. *dauþ-us, death*. This is remarkably confirmed by the prov. E. *dotter* or *dutther*. The 'Eng. Dial. Dict.' has *dutther*, (1) to confound, confuse, bewilder with noise; (2) to deaden (pain); (3) to shudder. I should prefer to put the second sense first; the primary notion was to deaden, whence to stupefy resulted. The intransitive sense, to be stupefied, is exemplified in the E. *dote*. Compare also prov. E. *doddy, sulky; dodding, sleeping, dozing; doddle*, to be drowsy, nod the head, wag, walk feebly, dawdle (where I take Dr. Wright's third sense as being the primary one); *doddy-pate, a dunce; duddle*, to stun with noise. Perhaps there are more, for the family of *dudes* is a large one.

In particular we may well notice, in Schambach's glossary of Low German, the close association of *döden*, to kill (lit. deaden), with *dödeln*, to be slow over one's work. The latter (which has never yet been noticed) is the precise equivalent of our E. *dawdle*, a mere variant of the prov. E. *doddle* (above). Neither should we miss the Swed. dial. *dödolga* or *dödolja*, of which the exact sense is "dawdler."

WALTER W. SKEAT.

A LETTER CONCERNING EDWARD IV.

"Ex Londonis xvii Martij, 1476," is the date of an unpublished letter, written in Italian by Baptiste Oldovini di Brugnate, addressed to Antoninus de Bracellis in Milan, and kept in the State Archives of that city (Pot. Est. Inghilt. dal...al 1500). I think it may interest readers of the *Athenæum* to know the contents of this letter, including some curious particulars about King Edward IV., and I give, therefore, a translation. Messer Antonino de Bracellis, a Genoese jurisconsult, was counsellor to Gian Galeazzo Sforza, Duke of Milan. For his high merits and his long abode in that state the duke conferred upon him the title of citizen of Milan, as may be seen from a decree kept in the Archivio Storico Civico of that city, and dated Milan, March 11th, 1476. I am indebted for this information to the kindness of Doctor Ettore Verga, Director of the Archivio Storico Civico:—

"MAGNIFICE SR.—Since my arrival here I have written to you on every opportunity except one, when I was obliged to write so much for my parents that I had not even time for the shortest letter (if you will except the one to your father-in-law), and now it would be *similiter*. Still I have decided to steal a few moments to inform you about some of the occurrences of this place. No doubt you have heard that this king has for a certain time repeatedly spoken of his intention of crossing the sea and conquering France; during these four months especially he has brought up the matter again, and has invented a fine way of collecting money, and has plucked out the feathers of his magpies without making them cry. During this last autumn the said king went through his land, from castle to castle, and tried to find out how much money each person in that castle would be able to pay. He then sent for each of those persons one by one, and said to each one how much he wished to cross over to France, how he wanted to conquer it, and other words, by which he

persuaded them. *Finaliter*, it has come to this: there is no one here possessing a property from 40*l.* upwards from whom he has not drawn money, and it seems as if every one has given willingly. I have myself seen many times how these our neighbours who were called before the king looked as if they were going to the gallows when they went, and looked so gay and joyous when they came back, saying that they had spoken to the king, and that the words he had said to them had been so sweet that they did not regret the money they had paid. I am told that the king did thus: as soon as the person was before him, he received him most kindly, just as if he had known him and had talked to him always, and *post multa* asked him how much he would be able to pay *willingly* for this enterprise. If that person made an honest offer the secretary of the king, who was present, marked down the name and the sum. And if the king was not satisfied with the offer he said, 'How? Such a one, who is so much poorer than thou, has paid so much; thou, who art so much richer, canst well pay more!' And with good words he induced him to give what he wanted. People say that he has thus collected a great deal of money. Now he is getting his artilleries ready and has them all brought to St. Catharine's Castle, here in London, and although he has a great quantity of bombards he gets some new ones made every day. And now he has again given money to most of his captains, who must all be ready on May 26th, with their people, for a show. And indeed all of them are getting ready and preparing harnesses as well as everything else required for war, showing that they really have the intention of crossing over. What they will do I do not know. Many people seem to be related to St. Thomas—they will not believe the thing until they have seen it; still the fact of the king's having laid out the money induces the belief that the crossing will take place. The ships which are to cross are to go to Hampton; there, it is said, they will go to sea. Now a Venetian ship, charged with Malvasia, is expected from day to day, and will, as these Venetians say, take the service of this king and carry him over. Should I hear more, I will not fail to give Your Magnificence notice of it."

EUGENIA LEVI.

Literary Gossip.

MR. WILLIAM SIDEBOTHAM, of the *Globe*, has collected many interesting Parliamentary anecdotes of Sir William Harcourt, which he has embodied in an article for the November issue of *Chambers's Journal*. Mr. James Burnley, author of 'Fortunes made in Business,' who has been resident in Chicago for some time, and has been gathering materials for articles on industrial subjects, has written three papers for *Chambers* on 'A Question of Industrial Supremacy,' 'Millionaires,' and 'Trusts.' That on 'Industrial Supremacy,' which discusses the competition in foreign markets between Britain and America, will appear in the November issue, which will also contain papers on 'Water Power and Electricity' and 'The Weaving of Turkey Carpets in Donegal.'

THE forthcoming number of the *English Historical Review* will contain articles by Mr. A. R. Whiteway, on 'Customs of the Western Pyrenees'; by Mr. J. H. Round, on 'Colchester and the Commonwealth'; by Mr. Basil Williams, on 'The Foreign Policy of England under Walpole'; and by Capt. Mahan, on 'Nelson at Naples.'

SIR WILLIAM MAGNAY has written a new novel to which he has given the title of 'The Man-Trap.' It will be published on the 18th inst. by Messrs. Smith, Elder & Co. simultaneously with a new edition of the same author's novel 'The Heiress of the Season,' which will be reissued at a cheaper price.

ON Tuesday afternoon last died the Rev. James Porter, Master of Peterhouse, whose health had for some time caused anxiety to his friends. He had been Master of his

college since 1876, and made his mark as a Vice-Chancellor in 1881. He had long held a leading position in the affairs of the University, being an excellent man of business whose administrative powers were fully recognized, while his social gifts and wide sympathies with sport as well as scholarship brought him closer to all classes in Cambridge, both town and gown, than the ordinary don succeeds in getting. He was, for instance, a leading spirit in matters so various as the acquisition of Fenner's cricket ground, the drainage of the Cam, the discipline of the town, and the publication of Cayley's great mathematical papers. The general habit of the older Cambridge mind is ingrained conservatism; Dr. Porter was ever ready to consider new changes, and took great interest in the vexed questions of recent years, being one of the champions of the women. The loss of his genial presence and hospitality will be widely felt.

WITH this term the agreement which has been arrived at by the various colleges of Oxford and Cambridge—as we understand, without exception—governs the date of examinations for entrance scholarships. The understanding is that, for the next two years, “no college at Cambridge or Oxford will hold any examination for entrance scholarships or exhibitions in the Michaelmas Term before the first Monday in December.”

MR. C. SANFORD TERRY has in preparation a volume upon the Revolution in Scotland, 1688–1690, which will include the military operations of the period. Mr. Terry's ‘The Rising of 1745, with a Bibliography of Jacobite History, 1689–1788,’ will be published by Mr. Nutt this month. Its successor, ‘The Chevalier de St. George and the Jacobite Movements in his Favour, 1701–1720,’ by the same editor, is already in the press.

We regret to announce the death of Mr. William Beatty-Kingston, who died on Thursday last at the age of sixty-three. Mr. Beatty-Kingston, on the nomination of Sir Robert Peel, entered the Public Record Office at the age of fourteen, and afterwards held an appointment in the Austrian Consulate at Cardiff. Some thirty-five years ago he joined the staff of the *Daily Telegraph*, and served as war correspondent in the Franco-German war, the Russo-Turkish, and several earlier campaigns. He was also resident correspondent for some years, first in Vienna and later in Berlin. Mr. Beatty-Kingston was the author of ‘Music and Manners,’ ‘Monarchs I have Met,’ and other entertaining books.

MR. S. E. KISER has produced a book entitled ‘Georgie,’ which aims at combining the charm of Mr. Dooley with the simplicity and freshness of ‘A Bad Boy's Diary.’ The book repeats the former's humorous philosophy under the guise of a small boy's thoughts, and will be published by Mr. Fisher Unwin shortly.

MR. R. A. NICHOLSON writes:—

“In the review of Mr. Gibb's ‘History of Ottoman Poetry’ it is stated that Junaid, the well-known Sūfī Shaikh, signed the death-warrant of Mansūr Hallāj. Such, indeed, is the account given by ‘Attār in the ‘Tadhkiratu ‘l-Auliya,’ but the fact is chronologically im-

possible, as Junaid's death took place in 297 A.H., twelve years before Mansūr's martyrdom. The story, however, has some value as illustrating the attitude of Sūfīs in general towards uncompromising pantheism.”

CLASSICAL scholars will note with interest the first instalment, which is due in a few days, of the ‘Thesaurus Linguae Latinae,’ issued under the auspices of five of the chief German universities. The work will take fifteen years to complete, and will represent a great advance over current dictionaries. England ought to do something similar for Greek; at any rate, scholars might combine to make the highly necessary additions to Liddell and Scott, which has not been really revised for some time.

THE death is announced of Mr. James Steel, who was associated for nearly fifty years with the *Carlisle Journal* as proprietor and editor, and was one of the promoters of the Press Association; also of Prebendary Harry Jones, a frequent and effective contributor to magazine literature.

MR. ELLIOT STOCK will publish immediately a work entitled ‘Reflections on the Character and Doings of the Sir Roger de Coverley of Addison.’ The author, R. E. H. Duke, believes he has identified the original from whom Addison took the character. The work contains an ingenious table in which the allusions to Sir Roger which are made in the *Spectator* by Addison, Steele, Budgell, and Tickell are enumerated.

MR. FISHER UNWIN will publish soon Rita's ‘Vanity: the Confessions of a Court Modiste.’ This novel combines the interest of a love story with the experiences of a lady setting up a fashionable dress-making establishment in Bond Street.

THE first volume of Nietzsche's letters, edited by Herr Peter Gast and Dr. A. Seidl, is to be published in November by Messrs. Schuster & Löffler in Berlin. It will contain letters addressed by him to Hans von Bülow, Jakob Burckhardt, and others.

DR. J. J. W. PLANCK, the senior member of the faculty of jurisprudence in the University of Munich, died in that city on September 14th. He was a grandson of the learned theologian G. J. Planck, was born at Göttingen in 1817, and studied law in the university of his native town, where he became a Privat-Dozent in 1839. In 1842 he was Professor of Law at the University of Basle, in 1845 at Greifswald, and in 1867 was called to Munich, where he held the Chair of Civil and Criminal Law, which he retained until 1891. He was a member of the Historical Commission of the Bavarian Academy of Sciences. Amongst his best-known works may be named the historical ‘Darstellung des deutschen Gerichtsverfahrens im Mittelalter,’ and his treatise ‘Ueber die historische Methode auf dem Gebiet des Zivilprozessrechts.’

LEONID PETROVICH VOLKOFF, one of the most promising of the younger generation of Russian writers, is reported to have fallen at the storming of Aigun, in Manchuria, on August 4th. The young poet, who was in his thirtieth year, was intimately acquainted with Siberia, which forms the subject of many of his poems. A collection of his poetical works was published last year under the title ‘In the Far East.’

THERE are no Parliamentary Papers this week of general interest to our readers.

SCIENCE

BOTANICAL BOOKS.

Agricultural Botany, Theoretical and Practical. By John Percival. (Duckworth & Co.)—It is desirable—nay, it is requisite—for farmers and gardeners to possess an adequate knowledge of botany. They require something more than an insight into vegetable physiology, and some considerable knowledge of the conformation of the plants they cultivate and of their affinities. At the same time it is not necessary for them to be acquainted with the minutiae of vegetable structure, nor with the subtleties of physiology. In the present state of our knowledge the farmer need not concern himself much about bacteria beyond the best method of protecting himself from their destructive agency, though no doubt our successors will find it essential even for practitioners to know a great deal about the mode of life of these minute organisms. The limitations, then, of a book of the character of that before us are well defined and easily recognizable. Mr. Percival has perceived them, and has produced a book which should be of great value to the student of agriculture or horticulture. Nowadays it is not enough to tell a pupil by word of mouth or by the pictures in a text-book that seeds grow. The pupil is expected to take nothing for granted, but to confirm, so far as he can, everything that his teachers or his book tell him. The first exercise of the present volume is a direction to sow seeds of cereals and other plants on the first day of each month during a whole year, and to note what happens, as “interesting and useful results are obtained.” These things used to be done for the pupil by the lecturer or his demonstrator, but there can be no doubt that a more permanent impression is made when the pupil has to rely on his own work rather than that of other people. Still, we should prefer that these practical exercises should be placed either at the beginning of the several chapters or at the end—we do not think it much matters which. The author also introduces as illustrations the various forms of leaf-bud and flower-bud, a knowledge of which is essential to the fruit-grower and forester, though generally passed over with but scanty notice in the ordinary text-books. The layering of carnations is also explained, while in most books the procedure is described without any attempt at giving the reason for the operation. Pea flowers are included among flowers fertilized by insects, but despite the attractive appearance of the flower and its perfume it is very doubtful if the insect visitors have anything to do with the fertilization of the embryo. If Mr. Percival were to include among his “exercises” directions to watch a row of sweet peas, and to examine the flower a few days before the expansion of the blossom, he would probably find an illustration of the adage that appearances are deceitful. The same remark applies to the apparent dispersal of seed in the case of thistle-down. The details given concerning the principal agricultural crops are very serviceable, as they are rarely to be found either in purely botanical or in agricultural text-books. The remarks on the adulteration or imperfect cleaning of seeds are valuable, but it must be remembered that when the purchaser becomes too exacting the vendor refuses to give any guarantee of the quality of his seed. The leading seed-houses now refuse to give any guarantee. Knowing the care that is taken by them, and bearing in mind the excessive competition that exists, we should prefer to buy from a firm of high repute without a guarantee rather than make experiments with a less well-known firm, even if they provided such a safeguard. The

final chapters on fungi and on the nature and work of bacteria are excellent introductions to treatises in which the subject is treated in fuller detail, and supply a forecast of what the cultivators of the next generation will have to know and do. Mr. Percival's book must have been a difficult one to compile, and we congratulate him on having produced a very useful manual, one which should be on the shelves of farmers and of gardeners alike.

An Introduction to Vegetable Physiology. By J. Reynolds Green, Sc.D. (Churchill).—Less than a generation ago vegetable physiology was scarcely taught at all in our schools, and the country which had produced Grew, Hales, Priestley, and Knight was, as regards vegetable physiology, a veritable desert. Lecturers embodied in their lectures the "conclusions" arrived at by German or French investigators, and what they enunciated didactically one year they had to modify, perhaps to cancel, the next. This was in the pre-laboratory days. We have altered all this now. There are many laboratories and plenty of laboratory manuals, but the information they give is necessarily scrappy and wanting in cohesion. Again, in the ordinary text-book space has to be considered, and the compiler cannot be expected to be an expert in all departments of his subject. There was, then, ample room for a good introduction to vegetable physiology, and this Dr. Green has provided. The all-potential protoplasm takes the place that the cell used to do. The plant and the animal have the same protoplasm, and the notion that plants live upon inorganic matters derived from the soil or from the atmosphere is, if not abandoned, at least considerably modified. It is not food that is absorbed by the roots, but water and materials that will be made into food by the agency of the protoplasm. The digestion of that food is to a large extent rendered possible by the formation and mode of action of certain ferments or "enzymes," to the knowledge of which Dr. Green has himself materially contributed. The alleged differences between the food of plants and that of animals and the variation in the digestive processes are now proved to be of much less importance than they were formerly held to be. In addition to certain introductory chapters necessary for the comprehension of what follows, Dr. Green presents in very lucid style an account of the upward passage of water in the stem, of transpiration, aëration, and respiration. Then the food supply, its nature, storage, and digestion, are discussed. The phenomena of growth, sensibility, and reproduction are considered in due course. All these subjects, together with other cognate ones that we have not mentioned, are treated by the author with singular clearness. He has evidently a grasp of what takes place in the living plant, and is able to impart to others a coherent account of what he knows. At the same time the professor is abundantly modest, and where he does not know a thing he does not attempt to conceal his ignorance. On the contrary, he points out what are the gaps in this physiology. The "transpiration current" is still a mystery, and there is as yet no satisfactory explanation of the rise of fluid from the root to the tree-top. Similarly, although we have learnt something of the formation, solution, and transfer of starch and sugar, and have also a less complete knowledge of the formation and migration of proteids, the method of transmutation of those substances into living protoplasm is still a secret. The general reader will, perhaps, experience some surprise at the heading of one of the chapters, "The Nervous Mechanism of Plants"; but those who have to handle plants or study their actions will admit that Dr. Green is by no means premature in his pronouncement, and the explanation of some of Darwin's experiments is not possible except by the assumption that there is a nervous system of some sort in plants analogous to, if not identical with,

that which exists in animals. The gaps are still wide, but it is only of recent years that it would have been possible to give so coherent and clear an account of the phenomena of plant-life as Dr. Green has done.

Organography of Plants. By Dr. K. Goebel. English Edition by Isaac Bayley Balfour.—Part I. *General Organography.* (Oxford, Clarendon Press.)—The Clarendon Press has taken up the same line of work that the Ray Society was wont to do, by issuing translations of leading scientific works. In so doing it has imposed upon our scientific men a great debt of gratitude. Up to the middle of the century vegetable morphology was dominated by ideal considerations, the outcome of Goethe's theory of metamorphosis. Now we cross-question more closely and seek to know how and why a certain change happens. We endeavour to correlate it with changes in the environment and with variations in function. We endeavour even to go back to the origin of things and to trace the genealogical sequence of events. Much of this is as purely speculative as the old doctrines of "types." Where we used to speak of axis and appendages and refer all other organs to one or the other, now the division, for which Prof. Goebel himself is largely responsible, is into vegetative organs and propagative organs, viz., the sporangia and the sexual organs contained in or derived from them. Goebel himself took a prominent part in determining that the inner structure of the anther and of the ovule showed them to be "sporangia," and homologous in structure and development with the corresponding organs in cryptogamous plants, thus bridging over the gap between the two great divisions of plants—a gap which subsequent investigations are steadily filling up. The chapters on stages of development, on malformations and their causes, are of special interest, as also are those on the influence of external stimuli, as light or heat, on the growth and conformation of plants. The second part of the book, dealing with the Bryophytes, has been published in Germany, and of this we are promised a translation later on. When it comes it will be welcome, the more so the sooner it makes its appearance.

Flora of Bournemouth. By E. F. Linton. (Bournemouth, Commin.)—Visitors to Bournemouth, which is within the limits partly of Dorsetshire, partly of Hampshire (we are speaking not of the town, but of the district round it), will be glad to get this handy little volume from a competent botanist. Plants which are rare on the Surrey commons are here abundant, such as the fragrant *Myrica gale*, the beautiful *Gentiana pneumonanthe*, and the strange *Narthecium ossifragum*. The sight of these delights the visitor, while the strange denizens of the salt-flats round Poole Harbour furnish excellent examples of adaptation to environment. The plants are arranged according to the ninth edition of the London Catalogue, and hence we find over fifty sorts of bramble, nine of rose, and six of hawkweed enumerated. No valid objection to this subdivision can be raised when we are warned beforehand what to expect. But the question of nomenclature is different, and we seem to require a good deal of explanation before we can call the common white water-lily *Castalia speciosa* instead of *Nymphaea alba*. The change is not warranted by the 'Genera Plantarum,' nor by the 'Index Kewensis.' But this is not of our author's doing, and he cannot be made responsible for it. Nor, in any case, is this the place for discussing the matter. There are many who will be grateful to him for this enumeration of a varied and interesting flora.

Handbook of British Rubi. By W. M. Rogers. (Duckworth & Co.)—Since the death of Prof. Babington Mr. Moyle Rogers has reigned supreme among the brambles. In fourteen groups, which we may assume to be more or less easy to recognize, the author has classified

103 species and a great number of varieties which we know to be very difficult of discrimination. We seem to have got into a crowd of variations, some of which will disappear and others gradually adapt themselves to the environment. Discrimination during the process must needs be difficult, but every botanist will be grateful to Mr. Moyle Rogers for his patience and lucidity, even though he may take a different view of the members of this polymorphous genus.

Gardening Chart: a Guide to the Cultivation of the Year's Vegetables. By H. C. Davidson. (Warne & Co.)—Let the would-be gardener run his eye down the list of the several months and keep his finger on the cross spaces devoted to particular vegetables, and he will find at the intersections some useful hints which he must adapt according to circumstances. Chinese artichokes or "Crosnes," chervil, purslane, and other salads are omitted, and no hint is given to the bewildered reader of catalogues as to which of the hundreds of peas, potatoes, or cabbages he should select.

Our Forests and Woodlands. By John Nisbet. (Dent & Co.)—A rather large field is covered by the title of this book—so large that it is not to be expected that it can be adequately treated within the covers of an octavo volume. There are many practical hints scattered through the work, but these are hardly sufficient for the practical forester. The book seems better suited for the library of a country gentleman who takes an interest in his woods than for the executive officers. We have first of all a succinct account of forest legislation from olden times, with its intolerable tyranny, to the present time, when

"our woods and forests now only aggregate about three million acres, and are so inadequate for the supply of existing requirements in timber and other woodland produce, that our imports under these heads amounted to the enormous sum of over twenty-five and a third million pounds sterling during 1899.....practically all of it coniferous timber from the Baltic, Scandinavia, and Canada, which might quite well be grown in the British Isles."

To do this our woods and forests must not only be increased in area, but they must be managed on business principles. The country gentleman who has only a life interest in his estate, and who cares much more for his shooting than for his timber, can hardly be expected to copy German methods. To do that successfully the forests must be managed by the State or by some corporation that has a soul above rabbits. Rabbits and hares are the greatest enemies to forests, and pheasants are by no means desirable inmates from a forester's point of view. It may be—nay, it is certain—that the value of much of our forest land is derived from the game and the sporting rights, and so long as that is the case it is unreasonable to suppose that the landlord will give much heed to his woodlands, the products of which, the timber and the bark, at present yield so little. Whatever be the case with bark, it seems certain that the price of sound, straight timber will gradually rise, and our woodlands ought to be so managed as eventually to supply a large proportion of our requirements and furnish remunerative occupation for our labourers. Dr. Nisbet has furnished us with a very pleasant book, and one which is worth attentive consideration.

ASTRONOMICAL NOTES.

Two new small planets have been discovered by Prof. Max Wolf and Herr Schwassmann at Königstuhl, Heidelberg, on the 15th and 21st ult. respectively. These will probably raise the whole number known to 460.

The Report of the Director (Mr. W. Doberck) of the Hong Kong Observatory has been received, together with the results of the observations obtained there in 1899. The astronomical consist entirely of transits of southern stars, which are 4,890 in number, the resulting right ascen-

sions being given. Tables furnish a very full account of the meteorology of the colony, respecting which a few particulars may be here given. The highest temperature was in the month of August, when it reached $92^{\circ}9$; the lowest in January, when it fell to $43^{\circ}6$; but even in that month a maximum temperature of $72^{\circ}6$ was reached. The rainfall for the year was 72.7 inches, which is considerably below the average. The prevailing wind was east in every month of the year except June and July, when that from the south-west preponderated. Magnetic as well as meteorological observations were kept up regularly throughout the year.

The Meteorological Observatory of Aix-la-Chapelle was formally opened on the 22nd ult. by the Director, Dr. Polis, and many eminent scientists took part in the ceremony. In his opening speech the Director gave a survey of the progress of meteorology during the last century, while Prof. von Neumayer, of the Marine Observatory, pointed out, among other matters, the importance for agriculturists of the daily weather reports in the papers.

We have received the fifth number of Vol. XXIX. of the *Memorie della Società degli Spettroscopisti Italiani*. The papers are chiefly derived from other sources, and are on the solar eclipse of May 28th, some bibliographical matters, and an account of the international conference on the photographic chart of the heavens which was held at Paris from July 19th to 24th. The work is being shared by eighteen observatories, of which Catania is one.

SOCIETIES.

SOCIETY OF ENGINEERS. — Oct. 1. — Mr. H. O'Connor, President, in the chair. — A paper was read on 'Paper-Making Machinery,' by Mr. R. Henderson.

Science Gossip.

THE Kolthoff Arctic Expedition has succeeded in bringing to Sweden a male and a female calf of the musk ox (*Oribos moschatus*, Gmelin). As soon as the animals seem to be acclimatized they are to be set free in the northern mountain regions, where it is thought they will speedily increase in number, as they are very prolific. Herr Kolthoff has great faith in the future importance of the musk ox, not so much as an article of food as on account of its thick brown wool, which is said to be remarkably strong.

THE petrified remains of that exceedingly rare extinct reptile the rhamphorhynchus have been discovered in the stone quarries at Eichstätt, in Bavaria. The large pointed teeth and the fingers are said to be very distinct, while the membrane between the fingers is visible in places.

FINE ARTS

Animals in Motion. By E. Muybridge. Illustrated. (Chapman & Hall.)

PRECEDED by a formidable portrait of the author, this interesting text comprises what Mr. Muybridge designates as "An Electro-Photographic Investigation of Consecutive Phases of Animal Progressive Movements," a description which is needlessly bewildering. Once, however, let the reader give his mind to the subject of animal motion, and the study gains upon him to such a degree that he wonders no more that Mr. Muybridge—the first to enter upon the matter in a thoroughgoing way with the advantages which instantaneous photography of an ultra-sensitive kind offers—has devoted his life to it. His first book was a copiously illustrated quarto published in 1887, and not long afterwards reviewed by us at some

length. Within such limits as this journal affords it was impossible to do justice at length to the great charm and originality, compact of truth as they were, of the author's laborious essay, and his ingenious considerations on the complex and curious body of facts which he had brought together. A larger work than that to which we refer contained more than 20,000 photographs of moving creatures, from men and women to beasts, birds, and insects of all sorts, in 781 photo-engravings. Mr. Muybridge came from California, where he had been in the service of the United States, to Europe, and in London, and we think in Paris likewise, addressed various scientific and artistic bodies, such as the Royal Institution and the Royal Academy, upon his studies and conclusions. They met with abounding attention and a large measure of acceptance, but were not quite so thoroughly put into practice by painters and sculptors as might have been expected. The fact is, we suspect, that the artists, to whom alone they presented matter of practical and educational value, did not quite relish having to revise not a few of their notions about animal motion. Nor is this to be wondered at. It is, indeed, an astounding thing actually to see that means have been found for analyzing the various elements of the gait of a horse while galloping at the fullest speed, when the motions of his limbs had hitherto defied the keenest eyes; and still more wonderful is it that Mr. Muybridge's methods have enabled him to detect the latent quivering of the wings of a hawk when hovering above its prey, to represent the spokes of a wheel as solid while it is whirling on its axis at such a rate that the eye can only recognize (without the least hope of analysis) two glittering radii of light reflected from the spokes. In some of Mr. Muybridge's photographs the latent curves of the tips of a flying swallow's wings are not only fixed for ever, but rendered obvious for the first time. On the other hand, so stupendously swift are some of the movements of those same wings that not even the cameras, which analyze the spokes of a whirling wheel, are able to represent, otherwise than in a blurred manner, their vibrations.

The original motive of these studies owed much to a very ancient inquiry whether a horse while trotting had all four of his feet at any portion of his stride simultaneously free from contact with the ground. The inquiry itself is as old as ancient Egypt, and one need not go quite so far back as the author is inclined to do when he suggests that the analyses of animal movements had begun when "the primitive artist submitted to his friends his first engraving [upon a bone it was] of a mammoth crashing through the forest or a reindeer grazing on the plain." The question about the simultaneous lifting from the earth of all a horse's feet was, by our author's means and his specially devised apparatus, settled beyond demur in 1872, when he produced a recognizable silhouette of all the creature's feet clearly lifted at the same instant. In many cases it was made patent that quadrupeds have what may be called pair movements of their limbs, so that two right legs move in unison, two forelegs move similarly, two hind legs

otherwise, and quite otherwise the limbs move in pairs transversely, a right foreleg and a left hind leg, a left foreleg and a right hind leg. Nothing but instantaneous photographic analysis could have detected this for certain, to say nothing of the much swifter, but of course simpler movements of the wings of birds which are registered here, having been, for example, photographed synchronously from two points of view and at intervals of .020 of a second.

These pages demonstrate the diverse movements of many animals, including the eagle, ass, ox, goat, lion, cat, elephant, dog, child, man, sloth, numerous birds in flight and otherwise, camel, and kangaroo. The movements illustrated by these instances are walking, trotting, ambling, cantering, galloping, leaping, and various phases of the swiftest flight, according to the ways of the creatures severally. More than 1,600 figures are included, all arranged in series and taken synchronously (without which half the results would have been useless) from two or three points of view. The text includes analyses, to criticize which, without ample space and many illustrations to boot, is out of the question. In some cases we are not wholly satisfied as to the correctness of Mr. Muybridge's conclusions; we may have failed to grasp the whole of his arguments, though generally he sets them forth with lucidity, and invariably with care. His account of the development of his methods of securing his observations is excellent, and it includes cameras used for stereoscopic representations (a valuable element), the employment of that ingenious toy Plateau's metroscope—the so-called "Wheel of Life" of the toy-shops — and Wheatstone's reflecting stereoscope, which gave good results. The arrangements for posing the animals themselves before the ranged series of cameras, and for the correction of the inherent defects of lenses and their openings, to say nothing of the way in which all these machines and methods were combined in practice, are very well described. Then came the use of chemicals, the kinetoscope, and that curious apparatus the zoopraxiscope (terribly named). In preparing the work for the press all these inquiries and experiments involved the employment of 100,000 photographic plates. The University of Pennsylvania has the credit of helping Mr. Muybridge in his studies and publications. The later issue of all these efforts is on view here, including reduced versions of certain groups of the plates made with so much care and cost, and a text written in a somewhat popular form.

To some of the conclusions which Mr. Muybridge has reached it is impossible to refuse the fullest assent. The analyses of the movements, extraordinary as a great proportion of them are, which his cameras have depicted are as correct as they are compact and complete. At the same time not a few of the plates before us are practically revelations as to the nature of things and actions, which, though they have been in existence since the world began and men learnt to see, have never been truthfully represented even by the painters and sculptors, who, of all students, are the most interested in understanding and depicting

and carving the attitudes and actions of the creatures they studied. Of the difficulties attending these studies, even when applied to the motions of a creature so familiar as a sea-gull in flight, the author in the last paragraph of his book refers as follows:—

"The writer has frequently, while crossing the Atlantic, carefully watched with a powerful binocular glass the motion of gulls while soaring quite close to and around the stern of a steamer, but, notwithstanding the failure of his efforts, and those of others, to detect any motion in the primary feathers of the wings, he ventures the opinion that the power possessed by a bird in causing them to make a partial revolution independently of any action of the wing itself, must be considered as a necessary factor in a solution of the problem of soaring."

If by this we are to understand that our author is willing to suppose, and expects us to believe, that the gulls in question have a power of moving the primary feathers of their wings without regard to those wings themselves at large, we are bound to demur to the suggestion. We do not see how these primary feathers could be, in oarsmen's language, "feathered," so as to give a new impulse, or even, what is much less, a new direction, to the bird's flight in the air. Nor ought there to be any considerable difficulty in deciding as to the value of so new a suggestion. Such a power as that in view could not exist without a muscular apparatus analogous to that which, upon the bird's breasts, with the sternum for its fulcrum, actuates the whole of each wing. The scalpel of any good anatomist would at once demonstrate whether or not such an apparatus exists. The whole subject which Mr. Muybridge has done so much to enlarge should be studied by anatomists. Admirable as are many of his researches, and able as are his suggestions, we find neither in this book nor its more ambitious forerunner any proof that he has much of what may be called a surgeon's knowledge; he studies what he sees and his camera represents, but the mechanics of the skeleton are not set forth in his texts so as to elucidate some of the surprising—indeed, amazing—phenomena of animal motion which are at once amply and ingeniously illustrated here. Further researches are required to make one understand the significance of the movements—most of which are very curious—of the tails of the quadrupeds. For example, let any one look at the twenty-four studies of the cat who, at intervals of .031 of a second, is on plate 55 breaking into a gallop. Her tail has in these cases at least twenty different expressions, or degrees of expression, each independent of the others, and it does not, as with certain other quadrupeds, become a simple counterbalancing element. Every one knows that the tails of pigs are instruments for expressing the inward emotions of the animals; not so with those creatures where the appendix is a counterbalance, a fly-flap, or even, as it appears to us, a deposit for reserves of nerve-power.

If in any one respect more than another Mr. Muybridge has justified his researches it is in his artistic methods of representing animals in motion. This is part of his subject, too, which it was quite within his power to enlarge upon almost indefinitely,

but we are bound to say that he has used his opportunities with a moderation that amounts to a sort of generosity. Having shown that so long ago as 1658 the Marquis of Newcastle, in his really remarkable book on 'Horsemanship,' published some very able notions concerning the movements of the *ménage*, and gave much attention to them in a chapter devoted to "The Movements of a Horse in all his Natural Paces," our author concludes, and so far as we know with complete success, that all the English, French, and German lexicographers borrowed, one after the other, whatever it pleased them to write about those motions. Except that we should not go to lexicographers for any such knowledge as that in question, we suppose these worthies were within their rights in taking the somewhat coxcombical duke as an authority on the matter. It was not to him, however, that artists looked for their knowledge of animal movements. They did their best by means of observations of nature, which, so difficult was the study, were almost certain to be untrustworthy. Having described his own *modus operandi* and analyzed the results of his observations, Mr. Muybridge shows that the prehistoric draughtsman who engraved upon a bone the position of the limbs of a deer did so correctly. When he gets further on and comes to the animal drawings of the Egyptians, by confining his remarks to what he calls "the inflexible laws of an all-powerful priesthood and the superstitions of a docile people," he overlooks those who carved, drew, and painted in the valley of the Nile long before the hieratic style was developed at all, and who looked to nature for their models, and were, within their means, actual realists. What they drew is not set forth here. The later Egyptians, to whom this text refers, were, however, correct in drawing horses in the act of walking. They likewise did not fail to carve in low relief horses in the act of galloping. With men they were seldom so fortunate; nor were the Greeks quite happy when they depicted *en silhouette* countless horses on vases. Much might be said in honour of the horses in the Panathenaic frieze, though, indeed, some of them are open to question as to design. The sculptors of Rome in the later days of Marcus Aurelius were not, Mr. Muybridge observes, quite felicitous. The equestrian group of that emperor fails in harmonizing the actions of the rider and his steed. The same result is manifest, our author notes, in the arch of Theodosius. But the bronze horses of St. Mark at Venice are "fine examples of a careful study of natural action." Of course nothing can be simpler or more easy to represent than the action of these noble steeds. Donatello and Verrocchio are commended on account of the gait of their horses, but Albert Dürer laid himself open to the critic's censures, most justly applied, when he etched 'The Knight, Death, and the Devil.' Rosa Bonheur is not, so far as one famous instance goes, commended for her horses, but Meissonier is declared to be successful in the horses of his '1814.'

LÜBECK REVISITED.

THE *Athenæum* last week spoke of the public spirit of the Lübeckers in keeping their ancient city "in a good state of repair." Truly they do so, by a thoroughness of replacement

and rebuilding at which our most fanatical "restorers" would have hesitated. The old Rathaus has gone—absolutely (there is a new copy of it); last summer they were also hard at work on the Dom, and have "touched up" the city in general. They have also glorified the streets by electric tramways on the "overhead" system! As some slight compensation, the town has meantime built a museum, a fairly good building, containing much of local interest. Lübeck as a port has been reawakened to commercial activity in the general bustle of the New Germany; let us hope that the Congress of "Kunsthistoriker" has reminded the Senatus that there are other things also worthy to be considered. And, fortunately, there are still Hansa towns in North Germany untouched by the almost universal hurry and crudity of the commercial empire, although none so beautiful as Lübeck once was. G. H. F.

Fine-Art Gossip.

THE reconstituted College of Art at South Kensington has been modelled in large measure on similar institutions in Paris, the École des Arts Décoratifs, the École des Beaux-Arts, and the Sèvres and Gobelins schools. The College will be directed in part by a Council of Advice, consisting of a few eminent artists, who will sit at stated intervals. By this plan the services of the best men will be secured at a comparatively moderate cost. The diplomas of the College will not be given solely on the result of examinations and regular attendance on courses of study, but largely on the approval of the students' work by the professors and the Council.

THE dates and subjects of the lectures to be delivered at the Royal Academy, Burlington House, during the session 1900-1 are as follows. 'On Chemistry as Applied to and Employed in the Fine Arts' Prof. A. H. Church will address the students and other visitors on October 8th, 11th, 15th, 18th, 22nd, and 25th, his subjects in detail being, in the order of the dates, grounds, classification of pigments, new or little-known pigments, selected palettes, vehicles and varnishes, and the conservation of paintings and drawings. Prof. W. Anderson will lecture 'On Anatomy' on October 29th and 31st, November 2nd, 5th, 7th, and 9th, followed by demonstrations (to which ladies will not be admitted) on November 12th, 14th, 16th, 26th, 28th, and 30th. In 1901 Prof. Val. Prinsep will lecture on painting on January 7th, 10th, 14th, 17th, 21st, and 24th; the subjects of these discourses are not yet announced. On architecture Prof. G. Aitchison will lecture on January 28th and 31st, February 4th, 7th, 11th, and 14th. Lectures on sculpture, which are not yet decided on, will be announced in due course.

REFERRING to some comments which have lately been published upon the alleged condition of Rossetti's tomb in Birchington Churchyard, a Celtic cross that was designed by Madox Brown, a correspondent writes:—

"My father was much disturbed by the thought that Rossetti's monument had fallen into decay as described in Mr. Kingsford's letter to the *Times*, and he asked me to go to Birchington to report upon the stone. I took a photograph (which please accept); it speaks for itself, and I am at a loss to imagine how the writer of the letter can have arrived at his conclusions. The minute features, hands, &c., of the little figures, the stone tracery, inscriptions, and a very delicate moulding running all round the panelled border are, as a magnifying glass will show you, absolutely perfect. If the writer had said that the delicacy of the work was out of keeping with the grit of the stone, and that by exposure to the air it was liable to perish, I should have agreed with him. After minute examination I can assert that no such disintegration as we have heard of has occurred. A dark, close lichen is growing upon the upper portion of the cross, but I can hardly imagine that this can have been mistaken for decay."

The writer is thoroughly qualified to speak on this subject, and the photograph which accompanies his letter fully confirms what he has written. It may be as well to add that, some time since, Mr. William M. Rossetti, being warned that the grass near his brother's grave was somewhat intrusively trodden on, had an iron railing erected round the monument, so that it is now well protected in that respect. As to the nature of the stone employed for the cross we are in entire agreement with our correspondent.

THE fourth and supplementary volume of that immense labour 'The History of the Works of Sir J. Reynolds,' the body of which we reviewed not long since as due to Messrs. A. Graves and W. V. Cronin, is now in the press, and will be issued, like its forerunners, by subscription. It will appear in about two months, and comprises addenda providing revision of numerous subjects in the previous volumes, together with fresh information acquired since they were completed, corrections from marked catalogues, and notes from Sir Joshua's memoranda in the library of the Royal Academy, as well as about twenty-five photogravures not included among the eight hundred already published plates after Reynolds.

MR. HOOK has in hand, and owing to his successful studies in the West is far advanced with, at least four pictures, which he intends for the Royal Academy Exhibition next year. We may mention first, as the most charming, highly finished, and brilliant example, 'A Lonely Strand,' the feature of which is its opalescence combined with pearly softness, and its strong and harmonious tints. The scene is a bay in bright, almost calm weather; the foreground is distinguished by masses of shattered, weed-strewn slate rocks deserted by the tide, upon which the slow pulses of the sea are beating without a break, except where they chafe against an isolated rock in the mid-distance. That subtle grading of the atmosphere in which the distinguished artist always excels is more than usually telling in 'A Lonely Strand,' instinct as it is with a choice sentiment of repose and the solemnity of silence. Hardly less bright than the above is 'Feeding the Gulls,' where, in bright, broad, and almost shadowless sunlight, a girl in a rose-coloured dress is seen near the edge of a cliff throwing scraps of food to a group of gulls, who scramble for them on the ground, while more birds, with wings that flash in the light, hasten to the feast. The scene here includes a long vista of grey slate cliffs, their summits crowned with grass, a nook that is filled with cottages blanched by time and storms, and, most important of all, the little bay the cliffs enclose, with its running waves that turn, flash in foam, and fall upon their own green bodies. A cloud shadow deepens the colours of the sea in the mid-distances, and, creeping shorewards, climbs the faces of the cliffs. If not less harmonious than 'A Lonely Strand,' its companion picture 'A Haven under the Hill' is more vivid in its coloration, inspired with energy of its own, and much more brilliantly lighted. Here we have an exercise in grey, pale olive, and brown hues, a broad, slightly sombre, though not sad coloration, and a tone study quite different from that of either of the above. A high cliff hides half the sky, while behind its grassy ridge dense white clouds drift slowly out of sight. Below, and nearer to us, groups of stone houses, their rough, white, weather-beaten roofs and walls, the low square tower of a church, a fisherman's pier, a beach of purplish-grey sand strewn with stones, the dark hull and rigging of a smack that is aground, and a few groups of figures of men at work upon a quay, occupy the middle of the picture. The purplish beach extends to the front, where a woman spreads clothes to dry, and two comely and stalwart damsels bear between them a

heavy basket filled with linen that has been washed. Here the sea is charged with onyx-like browns, deeper olives, "old gold," wan green, and bronze-like tints. 'The Gamekeeper,' a picture on a smaller scale, we described last year. A larger painting than any of these may accompany them to Burlington House if the artist contrives to finish it. It is a verdurous Surrey panorama, closed by long stretches of the Hogsback clad in trees, a wide expanse of moorland, some rough pasture, and a group of old farm buildings. In the foreground a boy extended upon the grass is employed in 'Chaffing the Gander,' as the picture is to be called.

THE death is announced from Paris of M. Jules Machard, the fashionable portrait painter. He was born in the Jura in 1839, and in 1855 gained the Prix de Rome, and was at the Villa Médicis with Regnault. At first he exhibited mythological subjects, according to the custom of the day, but gradually became wholly a portrait painter, being especially successful with his likenesses of ladies. Of late years, owing to the number of commissions that poured in on him, his modelling had become superficial and his methods perfunctory. In 1878 he was made a Chevalier of the Legion of Honour.—A much abler artist was M. Charles Monginot, who died the other day at Dienville (Aube) at the age of sixty-five. Born at Brienne-le-Château, he became a pupil of Couture, and, for the first time, contributed to the Salon of 1850 'L'Ogre et le Petit Poucet,' which, like most of his later works, was distinguished by rare brilliance and much felicity of touch. More recently he applied his skill to anecdotic themes, still life, monkeys (designed with satiric motives), and fruits and flowers.

THE French Minister of Public Instruction is credited with the desire to secure permanent souvenirs of the great mayoral banquet at Paris of a fortnight ago. It is understood that M. Roty—than whom a better selection could not be made—has received the commission for a commemorative medal, and that an official painting of the scene will be entrusted to M. Roll, who studied under Gérôme and Bonnat, and one or more examples of whose work may be found in nearly every French art gallery. The next Salon is threatened with a number of non-official works with the same inspiration, as several artists were busy making preliminary sketches at the recent banquet.

THE workmen engaged upon the construction of the new bridge at Nisch, in Servia (the ancient Naissus, the birthplace of Constantine), unearthed the head of a bronze statue, which showed traces of gilding, together with a gold pin and a star in which jewels had been set. The bronze bust was immediately sent to the Servian National Museum at Belgrade, where the Servian archaeologist Dr. Wittowicz declared it to represent the Emperor Trajan.

THE Director of the Venetian Pinacoteca, Signor Cantalamessa, having a little time ago been informed by the curate of the Church de' Tolentini that a man from Mestre intended selling an old dirty picture for many years in his possession, went to look at it, and discovered it to be a San Gerolamo by the celebrated Jacopo da Ponte detto il Bassano (1510-1592). Having immediately asked and obtained permission from the Italian Government, he purchased it for the Royal Galleries. San Gerolamo is represented as a splendid old man, half naked, sitting on the threshold of a cavern, leaning his pensive head on his left arm, and looking up to the cross which rises at some distance from the cavern.

THE Swiss Gesellschaft zur Erhaltung Historischer Kunstdenkmäler held its annual assembly this year at Biel during the last week of September. Three days were spent in inspecting the various historical monuments in the neighbourhood.

MUSIC

THE WEEK.

THE BIRMINGHAM FESTIVAL.

THE Musical Festival in the great manufacturing city of the Midlands has now existed for over a century, and still justly ranks among the most important of the provincial musical meetings. One great event in its history was the production of 'Elijah' in 1846 under the direction of the composer himself. Although more than half a century has elapsed since that event the work still holds its own. But all sensible admirers of the many fine things in 'Elijah' must have been annoyed at the fulsome notice (unsigned) of the oratorio in the programme-book for the opening festival performance. We read therein, for instance, that 'Elijah' is "perfect in all its parts, and as a whole majestic and beautiful." And why, seeing that now the audience is expected to abstain from applause, and actually does, was a foot-note inserted in the notice recommending that "the demand for repetition should in this instance ["Lift thine eyes"] be withheld until the termination of the chorus?"

The performance under the direction of Dr. Richter was most interesting. He conducted the work with unusual warmth and life. The fine rendering of the overture showed that he was in earnest. The festival choir this year is well up to the highest Birmingham standard; the tone is peculiarly rich, mellow, and sympathetic, and on the whole well balanced. The contraltos, as regards quality, are good, but they are not quite strong enough, and this may be accounted for by the absence in the choir of male alto voices. The rendering of the "Baal" choruses, the "Thanks be to God," and "Be not afraid" was admirable. Miss Esther Palliser sang the solo soprano music in the first part in an artistic manner. Madame Albani was in good, though not in her best voice. Miss Clara Butt gave great satisfaction, and her simple rendering, without any dragging, of "O rest in the Lord" deserves praise. Miss Ada Crossley in the first part sang the solo music effectively. Mr. Lloyd sang much as usual, though he was not in his best voice. It seemed to us, also, that he took too lingering a farewell—so far, at any rate, as Birmingham is concerned—of "If with all your hearts." Mr. Andrew Black is an excellent exponent of the Prophet; what he does he does well, but at times we miss the Santley fervour. It is worth noting that the double quartet "For He shall give His angels charge" was sung by festival principals. Mr. Bispham, though not mentioned on the programme, sang in the concerted music.

The programme of the evening concert does not call for detailed notice. It included Mozart's 'Jupiter' Symphony and three overtures—Schumann's 'Genoëva,' Tchaikowsky's 'Roméo et Juliette,' and Wagner's 'Tannhäuser'—all brilliantly played. The vocal music consisted of Sir Hubert Parry's imposing 'De Profundis,' the solo part of which was admirably sung by Miss Evangeline Florence; four numbers from Mr. Elgar's 'Sea Pictures,' delightfully interpreted by Miss Clara Butt; and Cornelius's characteristic 'Vätergruft,' solo

(Mr. Plunket Greene) and chorus. In addition to this there was an interesting and picturesque vocal scena by Sir Hubert Parry, curiously designated "Orchestral Song," entitled 'The Soldier's Tent' (words from Carmen Sylva's 'The Bard of Dimbovitza'), written specially for the Festival, effectively sung by Mr. Plunket Greene, and conducted by the composer.

On Wednesday morning was produced Mr. Edward Elgar's sacred cantata 'The Dream of Gerontius.' Cardinal Newman's poem telling the dying man's dream "of his soul's transportation to the unseen world, and its reception by the ministering agents of the Almighty's will," is a religious drama of great emotional power which no one, unless in strong sympathy with the subject, would venture to set to music. Many composers have had the idea, but Mr. Elgar is the first who has carried it out. We intend to notice his music in more or less detail, to name portions which specially impress us and others which appear to us less satisfactory, but we desire particularly to record the pathos and dignity with which this tragedy of a soul has been musically illustrated. There are moments when he does not rise to the height or reach the depth of his great argument, but the mysteries "that lie hidden across the portals of the tomb" cannot be adequately treated by the direct means which tone and colour offer. Mr. Elgar, for instance, attempts to illustrate the silence of space through which the soul of Gerontius floats after death. He opens with a soft phrase which throws one, as it were, into the right mood, but after the first favourable impression is passed one's musical sense is not satisfied. So long as the interest is human, so long as the hopes and fears of the dying Gerontius are the theme, or even after death during much of the conversation between him and the guardian angel who has watched over him during his earthly career, the composer moves us. But when he seeks to compass heaven and hell his art fails him; a certain ecclesiastical style of phrase and treatment does not create, as it were, a celestial atmosphere; neither do rugged harmonies and weird colouring inspire the terror and horror which the scene of the demons is intended to convey.

But now let us turn to the pleasanter duty of recording some of the many remarkable features of this work. In an orchestral Prelude the composer sets forth characteristic themes typical of restlessness and anguish of soul, of death, and of judgment; to these themes more definite meaning is assigned by the words with which they are afterwards associated. The musical structure of the cantata is, therefore, on what, for convenience' sake, are known as Wagnerian lines. The composer, however, never makes exaggerated use of his themes; he never attempts to imitate Wagner's complex style as exhibited in that master's later works. There is strong evidence of the influence of Wagner on Mr. Elgar, and yet 'Gerontius' has a character quite of its own.

The Prelude leads directly to the death scene of Gerontius, full of striking and impressive music. The "Kyrie Eleison" chorus of the "Assistants" is archaic in style, but

the one commencing "Be merciful, be gracious," modern in spirit, is deeply moving. Much use is made in it, and also in other portions of the work, of a pathetic, pleading phrase which in the opening words of Gerontius is associated with Christ's call to him; it is beautiful in itself, and its various entries, though unassuming, are always effective. A cry from the dying man for divine help shows deep agitation. Then follows a chorus in which there is a quaint chanting section. The moment of death has now come, and the solemn sequence of chords which accompanies the priest's words, "Proficiscere, anima Christiana, de hoc mundo," offers striking contrast to the impassioned, though often soft "Gerontius" music. A pedal passage of great breadth and dignity leads up to a chorus based on one of the most prominent themes in the Prelude. The quiet ending of this first part produces a calming effect; the benediction "May thy place be found in peace!" seems to be realized.

We have already referred to the opening of the second part, and although the development of the first theme does not satisfy us, we soon meet with soothing seraphic strains. There is one theme—developed, by the way, with rare skill—connected with the guardian Angel, a theme truly ethereal. That celestial being sings of the child of earth over which he has kept watch "e'en from its birth," and his "Alleluia, for evermore," is set to a phrase of rare beauty and simplicity—a phrase, indeed, not made, but born of inspiration; it is repeated several times in the course of the scene, yet never grows in the slightest degree monotonous. Passing by the demons' music—which, if not really terrible, is extremely clever, both as regards the writing and the scoring—we soon reach the great chorus and semi-chorus of female voices, "Praise to the Holiest in the height," in which there are some magnificent moments, such as the section "Glory to Him," and after the *piu mosso*, which is worked up with great intensity, the massive burst of sound when all voices and instruments unite in a psalm of praise to the Holiest. There is some fine writing after that, yet, if we mistake not, the best is not reserved until the end; in other words, there is anticlimax. The section for bass solo of the "Angel of the Agony" pleading to Jesu to "spare the souls which are so dear to Thee" is remarkable for intense emotion. It certainly does sound as if the composer had made effort to be specially impressive, and that very feeling of effort seems to detract from the solemnity and dignity of the music. This we felt at first hearing; familiarity with the music may very possibly modify our judgment. Our remarks generally must be taken as a hasty summing-up of a work into which a composer has put his whole strength of heart and head; it is one, indeed, that deserves and demands many hearings.

The concluding Andante Tranquillo, for solo (the Angel), chorus and semi-chorus of Angelicals, and chorus of Souls, is a marvel of beauty, tenderness, and serenity. The Angel is bidding farewell to the Soul of Gerontius, while the various choirs are softly singing "Praise to the Holiest" or the words from Psalm xc. No ending could

be more soothing, and, if regarded merely as an art contrast, how striking the difference between the agitated dying scene at the opening of the work and this calm, comforting close!

In the programme-book there were what were styled "Analytical Notes," by Mr. A. J. Jaeger. The serious study which this writer has made of the work will be most helpful to those who want to understand the structure and meaning of the music, but we cannot help regretting that his enthusiasm—certainly well justified—has led him to go beyond the province of analysis. With regard to the performance we are not able to speak favourably. The chorus was for some reason or other far from good; the intonation was uncertain, and the singing in the quiet parts not sufficiently restrained. Surely, for so important a work, an extra rehearsal for the chorus might, at least, have been arranged on the Monday evening before the Festival. The soloists were Mr. Edward Lloyd, who sang well, though not always with sufficient fervour; Mr. Plunket Greene, whose rendering of the "Agony" music was artistic, if not intense; and Miss Marie Brema, who is mentioned last because she was at her very best in the lovely "Angel" music.

'The Dream of Gerontius' was followed by Schubert's B minor Symphony and a selection from Handel's 'Israel in Egypt.'

In the evening there was a remarkably fine performance of Mr. Coleridge-Taylor's 'Hiawatha,' to which, and to the work itself, we shall refer next week.

Musical Gossip.

In the Beethoven programme last week at the Queen's Hall there was the c minor Symphony, and, as a contrast, the triple Concerto for piano, violin, and violoncello, Op. 58, the latter the weakest work, perhaps, that ever fell from Beethoven's pen. It is well occasionally to hear such an uninspired composition, for then we can the better appreciate his masterpieces. As if to sharpen the contrast, the Symphony was magnificently performed, but the Concerto in a dull manner, and moreover, as regards the solo strings, not always in tune.

On the following evening a Concerto for four violins by L. W. Maurer was performed. The music is antiquated—or, as it is put by the analyst, Mr. E. F. Jacques, "Early Victorian"; the performance, moreover, was not very satisfactory. Maurer was a distinguished violinist, and to judge from an unpublished letter of his in 1819, a hard, though possibly just critic. Spohr's playing, to him, lacked fire, boldness, and piquancy; moreover, he describes his double-stopping as by no means first rate. A good word must be said for Miss Adela Verne and her brilliant playing of the solo part in Liszt's Fifteenth Hungarian Fantasia. The work was played in London in 1844 by Messrs. Sivori, Blagrove, Willy, and Sainton, at a Philharmonic Concert of which Mendelssohn was conductor.

MR. ROBERT NEWMAN announces a series of twenty-six orchestral concerts on Sunday afternoons at Queen's Hall. The first of these will take place to-morrow, when the programme will include Beethoven's Symphony in c minor, Tchaikowsky's 'Capriccio Italien,' and pieces by Wagner and Berlioz. Mr. Henry Wood will be the conductor.

It is announced from Berlin, according to *Musikalisches Wochenblatt* of September 27th, that Capellmeister Muck will conduct the

'Parsifal' performances next year at Bayreuth. The title rôle will be assumed by Herr van Dyck; that of Amfortas by Herr Friedrichs.

DURING the forthcoming season of the Lamoureux Concerts at Paris the programmes will include third acts of 'Siegfried' and 'Götterdämmerung,' the whole of the 'Rheingold' music, and Liszt's 'Faust' Symphony.

THE autograph scores of Bellini's 'Norma' and 'Beatrice di Tenda'—according to *Le Ménestrel*—have been purchased by Signor Gallo, Minister of Public Instruction in Italy, for a sum of 240*l.*, and presented to the musical academy of St. Cecilia.

THE monument erected in honour of Schubert by the Deutsche Sängerbund was unveiled on September 16th at Gablonz, in Bohemia. It is the work of the sculptor Trautzl, of Vienna.

PERFORMANCES NEXT WEEK.

SUN. Sunday Society's Concert, 3.30, Queen's Hall.
MON. National Sunday League Concert, 7, Queen's Hall.
TUES. Promenade Concert, 8, Queen's Hall.
WED. Promenade Concert, 8, Queen's Hall.
THURS. Promenade Concert, 8, Queen's Hall.
FRI. Promenade Concert, 8, Queen's Hall.
SAT. Mr. and Mrs. Kennerley Ramford's Concert, 3, St. James's Hall.
— Promenade Concert, 8, Queen's Hall.

DRAMA

THE WEEK.

DUKE OF YORK'S.—'The Lackey's Carnival,' a Play in Four Acts. By Henry Arthur Jones.
GARRICK.—'The Wedding Guest,' a Play in Three Acts. By J. M. Barrie.

IN the *Female Tatler* for December 9th, 1709, is the announcement, "Dropt, near the playhouse in the Haymarket, a bundle of horse-whips, designed to belabour the footmen in the upper gallery." This "bundle" has apparently come into the hands of Mr. Henry Arthur Jones, who has carried out vigorously the intentions of the original proprietor. Usually the graces and affectations, and even the misdoings, of the "gentleman's gentleman" have been treated from the purely humorous standpoint. Mr. Jones is, however, drastic in treatment, and has exhibited in his picture a Hogarthian severity. One is inclined to wonder whether the quarry is worthy of the chase, and whether the kick bestowed in the comedy of the last century upon the offending valet, which would be nowadays a sufficiently dangerous experiment in real life, is not punishment adequate for most forms of servile misdeeds. Mr. Jones's hero is, however, only by accident a lackey, though he has the soul of one. He is, in fact, a ruffian who needs for his exploits a field wider than is open to him, whose baseness is only the more patent on account of the veneer of cultivation and worldly knowledge with which it is covered. His condition in life has nothing to do with the plot of which he becomes the centre. Mr. Jones seems to have placed him in that position for a reason not unlike that which influenced Victor Hugo in writing 'Ruy Blas.' Hugo's desire to establish the strongest conceivable contrast led him to show the queen of the proudest, most reserved, and most aristocratic Court in Europe crowning with her love a menial. No queen is Mr. Jones's heroine, and she is ignorant of the man's social status when she stoops to relations with him which he, in a spirit of pure wantonness, seeing that he cannot foresee their future meeting, contrives to render in appearance compromising. Coincidence has to exercise in 'The Lackey's Carnival' a singularly important

part, and Mrs. Oglander is played by fortune a sufficiently scurvy trick. She has met this pearl of lackeys when, shortly after his master's death, he has assumed his name, stolen, presumably, a portion of his fortune, and passed himself off as a gentleman. Returning to England after a second marriage, she finds the man whom, in ignorance of his real position, she has admitted into intimacy officiating as a "body servant" to her father-in-law, prepared to subject her to a system of organized blackmail, and provided with an ally in the shape of her own discarded lady's-maid, only too ready to perjure herself in support of his fraudulent schemes. Whatever is dramatic in the story clings to the relationship between Mrs. Oglander and her husband. Very naturally Stephen Oglander is horrified when he finds his wife holding a secret correspondence with a lackey and paying him large sums of money. So degrading seems, indeed, the connexion that one is prepared for an Othello-like termination. All ends well, since in a fit of jealousy the lackey's female ally "gives him away," and, having stolen the letters on which the blackmail is maintained, surrenders them to the lawyer who represents the Oglanders. Anything rather than agreeable is this story, and the treatment does not show Mr. Jones at his best. Much cleverness and some brilliancy are displayed, but the psychology is not convincing. Not easy is it to conceive of a man so subtle and resolute in villainy as Thomas Tarbo steepling to the frivolities of the carnival. His one inadequate excuse is a species of erotism to which he is subject, but which, in order to inspire conviction, should be more distinctly shown. The chief defect in the play is the absence of sympathy. Mr. Jones is in a misogynistic mood, and has shown us of late few women in whom it is possible to feel an interest. Those he now depicts are "a shady lot." Somewhat better are the men, but the world generally into which he conducts us is less stimulating and less acceptable than that of his previous brilliant performances. A powerful and artistic performance is given by Mr. Herbert Waring of the aggrieved husband, and Mr. Allan Aynesworth exhibits successfully some aspects of the lackey. The words concerning which a fierce discussion has been raised in the press are indispensable to the piece, and Mr. Jones was right in retaining them. Reluctance to speak them may, perhaps, be interpreted as expressing a desire on the part of the actress to refuse the character of the heroine.

Though well written, earnest, and touching, 'The Wedding Guest' of Mr. Barrie is in subject trite and unpleasant. Its theme is that with which dramatists have of late gravely concerned themselves—a man's past. A wife soon after her marriage—immediately after in the present instance—is brought face to face with her husband's mistress. In order to render this situation either dramatic or tolerable too many postulates have to be conceded. The ordinary course in real life involves, it would seem, the intervention of a lawyer, a good many tears, and a settlement. In the drama, however, the wife has to be so pure, virginal, and innocent that she demands prenuptial fidelity in her spouse, while the mistress has to be a woman to whom the offer of pecuniary compensation is an insult. When

this combination arises the only issue is death. Mr. Pinero enforced this moral in 'The Profligate.' It is fine, but scarcely acceptable, and in bringing his piece on the stage he was more merciful, making his termination happy, but inconclusive. Mr. Grundy in 'A Debt of Honour' kills the mistress instead of the bridegroom. How Mrs. Clifford treats the theme we know not as yet, and may perhaps never know. Most merciful of all, Mr. Barrie makes the mistress withdraw with her child into the country, and allows the bride, through a sense of duty, to reconcile herself to her husband. This, however, means nothing. We feel with Hamlet that

It is not nor it cannot come to good.

At the point at which the play concludes a powerful play might well begin. If anything would commend to us the heartless manner in which the world in general, and women in particular, treat women who, in making their first choice, have dispensed with marriage relations, the case would arise if conditions such as our dramatists present were often realized, and if the inevitable sequel to a marriage was that the woman who has wedded without knowing what she was doing, and the woman who has dispensed with wedding without knowing what she is doing, should meet and compare consequences.

We are disappointed, then, in Mr. Barrie's story, and we think much of his treatment inept. Conceding these things, and accepting all his postulates, we find his drama during the second act supremely touching. The play is decidedly one to be seen, and he is hard of heart who does not find a vein of true pathos and one of dramatic interest running through the whole, and combining fairly well. The treatment is imaginative and worthy; there are scenes of much delicacy, and there is careful psychology. The cast, judging by the programme, is immense. Most of those introduced have, however, next to nothing to do, being mere guests at the Scottish wedding which constitutes the opening act. Miss Violet Vanbrugh plays the discarded mistress with power more genuine than she has exhibited in serious parts, giving indeed a fine performance. Miss Dorothea Baird is tender and winsome as the bride, and Mr. H. B. Irving plays with much earnestness and in quite the right spirit the difficult part of the groom. Good performances are given by Mr. Brandon Thomas, Mr. Vibart, and Mr. A. E. George, and acceptable presentations are supplied by Miss Joan Burnett, Miss Ethelwyn Arthur-Jones, and Mr. James Erskine.

Shakespeare's Hamlet: a New Theory. By Harold Ford, LL.D. (Stock.)—There is very little that may not be read into 'Hamlet' by the process which is favoured by Dr. Ford, namely, by laying stress upon passages which support his theories, and explaining away those by which they are contradicted. Though as strong in admiration of Shakespeare as is reconcilable with complete sanity of judgment, we regard with little admiration the efforts to present him as superhuman in goodness as in intellect, more bent upon presenting lessons of virtue than exhibiting the parti-coloured world he saw and imagined. Dismissing as untenable "the orthodox theory of 'irresolution' with which the character of Hamlet is.....insepar-

ably associated," Dr. Ford holds that Hamlet's hesitation to carry out the behest of the Ghost is found in "those undying instincts of the spirit of man, the conscience." Hamlet wants neither "will nor nerve to strike the blow." What he lacks is conviction. Easy enough is it to establish this if we take separate utterances of the prince, and accept them as conclusive as to his state of mind. His contention that the ghost may be a spirit from hell, sent for the purpose of betraying him, would be final were it not a mere indication of his own dilatory and vacillating temper. The moment it is compared with the reluctance to kill his uncle while he is engaged in prayer, and his reservation of the slaughter until the time when the monarch is occupied with some pursuit that has no "relish of salvation in it," it is seen how little real purpose underlies his words. It is difficult to take Dr. Ford seriously in many of his statements. Here is a sentence near the outset almost as ungrammatical as it is inconclusive and bewildering: "While universally admitted to be the most intellectual play that holds the stage, the acceptance of the theory of 'irresolution' necessarily detracts from its high moral and spiritual standard, and reduces it to a level of inferior melodrama." Does Dr. Ford wish to be taken seriously, and ask us to believe that a reading commended by Goethe and accepted by the majority of scholars reduces to a level of "inferior melodrama" a play such as 'Hamlet'? In the speech in which Hamlet says that "Conscience does make cowards of us all," Dr. Ford holds that there is nothing in the context to countenance, and much to refute, the idea that either the ghost or the subject of revenge was present to his thoughts. To which the only answer is that to a man who has not perplexed his brains with German criticism it is inconceivable that Hamlet in such meditations could be thinking of anything else. We have marked scores of passages no less extravagant and inept. In Hamlet Shakspeare, we are told, "has delineated a character to whom the idea of revenge by blood was abhorrent and the act itself impossible." Space fails to report all that 'Hamlet' is to this latest critic. It is, among other things, "the moral and spiritual history of a pure and lofty soul in its interminable conflict with the malignant powers of evil in the world, which it would fain renounce." Hamlet's "irresolution," the existence of which, it must be remembered, is disputed, results "not from weakness of volition, but essentially from conscientiousness and virtue." To fit to his theories the character of Hamlet Dr. Ford has to degrade that of Ophelia. Of that "Rose of May," as Hazlitt calls her—who is almost "too exquisitely touching to be dwelt upon"; whose love, madness, and death "are described with the truest touches of tenderness and pathos," a creature to which there is not the smallest approach, "except in some of the old romantic ballads"—it is said, "Her conduct throughout is wholly irreconcilable with any deep-seated affection. Nowhere does she betray, by word or deed, the depth or strength of a woman's love." A statement such as this begets positive bewilderment. It might as justly be said that nowhere, "by word or deed," does Cleopatra show passion, Cordelia tenderness, or Othello jealousy. Hamlet, however, beholds in Ophelia, according to Dr. Ford, sweet innocence transformed into deliberate, culpable fraud, sincerity into hypocrisy. If Dr. Ford thinks us severe we can only urge upon him that there is no absolute need for him to write a book. Many estimable people pass through life without so doing. A perusal of Gervinus is not to be commended to people in whom the intellectual and the moral qualities are not well balanced one against another. A display such as is here made of incapacity to grasp the meaning of one of the greatest of human products is the more surprising since it is so perfectly gra-

tuitous. Let Dr. Ford substitute English for German criticism. A salutary plunge into Hazlitt will wash off some of the cobwebs in which he is enmeshed.

Dramatic Gossip.

MR. ARTHUR BOURCHIER has written to some of the daily papers expressing his surprise at the views of the critics that Mr. Barrie's play 'The Wedding Guest' has left unsolved the problem with which it deals, and claiming that it provides a solution without the need of suicide. He fails to see that other solutions equally arbitrary and equally effective may in precisely the same manner be supplied. In 'The Wedding Guest' the mistress, moved by some generous instinct, effaces herself and the piece ends. With precisely equal reason the wife may say, "The mother of your child has the strongest right, and in face of that I withdraw." The husband even may, if he chooses, recede, and say, "I will carry out neither contract, that which is sanctioned or that which is implied, and will try a further experiment." It is not a mere end to a play that is required, but an end that is logical, just, and inevitable, and one that springs out of the action.

MR. NAT GOODWIN and his wife, Miss Maxine Elliott, have been in London during the last two or three weeks, and have now returned to America. As a result of their visit they have secured the Comedy Theatre for the autumn of 1901. They will open with 'When We Were Twenty-one,' by Mr. H. V. Esmond, and hope to remain in management until the close of the summer season of 1902.

OWING to the return of the regular company to the Haymarket Theatre 'Sweet Nell of Old Drury' has to be withdrawn from London on the 13th inst. Miss Julia Neilson and Mr. Terry have sought vainly for a theatre in which the remarkably successful run of the piece can be continued.

THE new "light comedy" of Capt. Marshall in contemplation at the Criterion will be given by a company including Misses Ellis Jeffreys, Annie Hughes, Muriel Beaumont, and Spencer Brunton, and Messrs. Weedon Grossmith, J. B. Gordon, and George Giddens.

THE reopening of Wyndham's Theatre with Mr. Henry Arthur Jones's new piece, to be entitled 'Mrs. Dane's Defence,' is fixed for the 9th inst. Its cast will comprise Misses Mary Moore and Lena Ashwell, Mr. Wyndham, Mr. Alfred Bishop, Mr. Charles Thursby, and Mr. G. A. Garden.

THIS evening witnesses at the Lyceum the production, under Mr. Mollison's management, of 'For Auld Lang Syne,' by Messrs. Seymour Hicks and F. G. Latham.

BEFORE the close of the month Mrs. Patrick Campbell will open the Royalty with 'Mr. and Mrs. Daventry,' a play by Mr. Frank Harris, in which she will be supported by Mr. F. Kerr, Mr. G. Du Maurier, Mr. Berte Thomas, and Miss Winifred Fraser.

THE *Daily Mail* says that a new play by Mr. Oscar Wilde, to be produced without any name of author, is among the probable novelties of the coming season.

'JIM BELMONT,' by Mrs. Oscar Beringer, given at the Métropole Theatre on Monday, is chiefly noteworthy for a good performance by Miss Esmé Beringer of the heroine as a music-hall singer married to a baronet.

THE American rights of Mr. Stephen Phillips's play on the subject of Herod have been secured by Mr. Richard Mansfield.

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